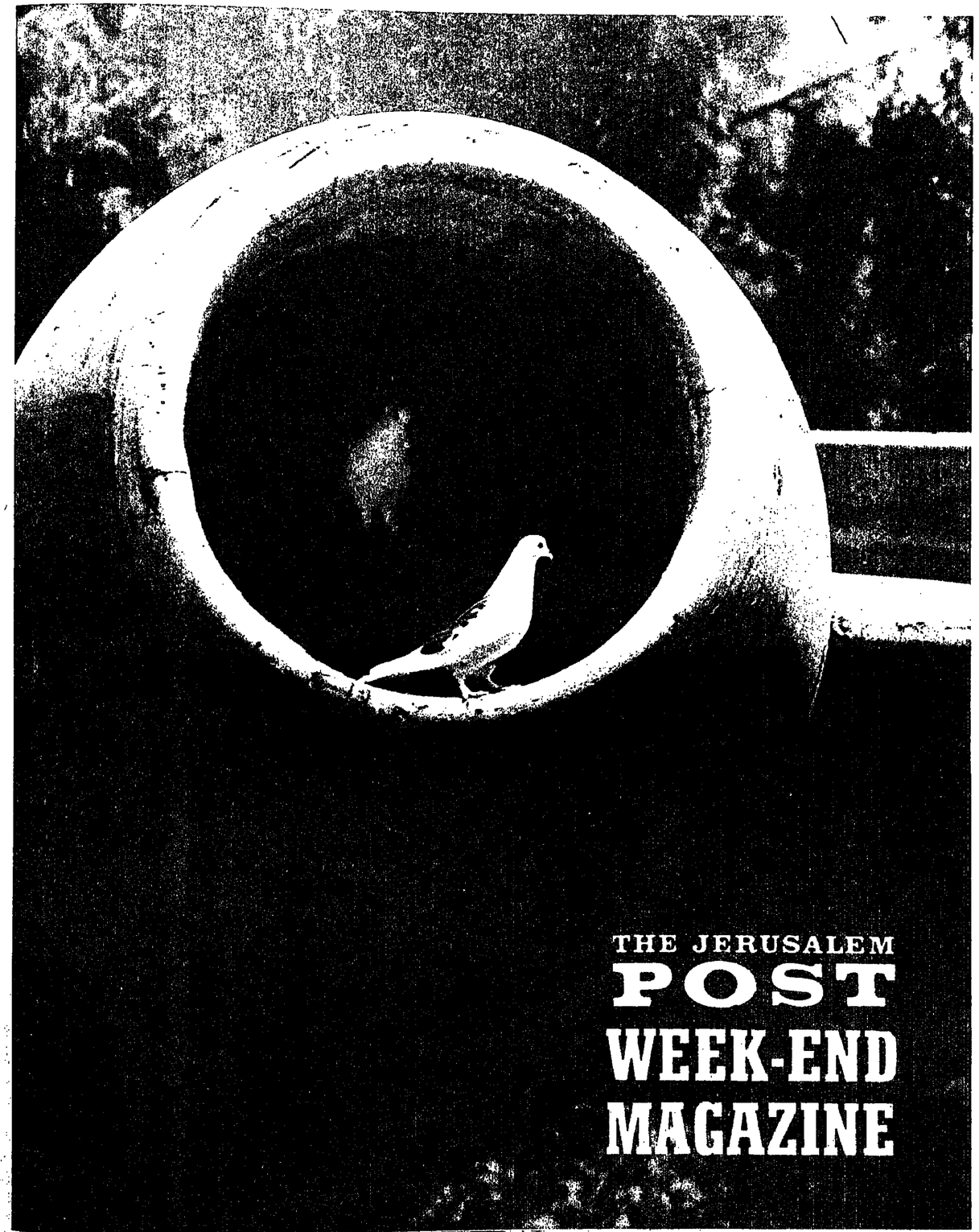
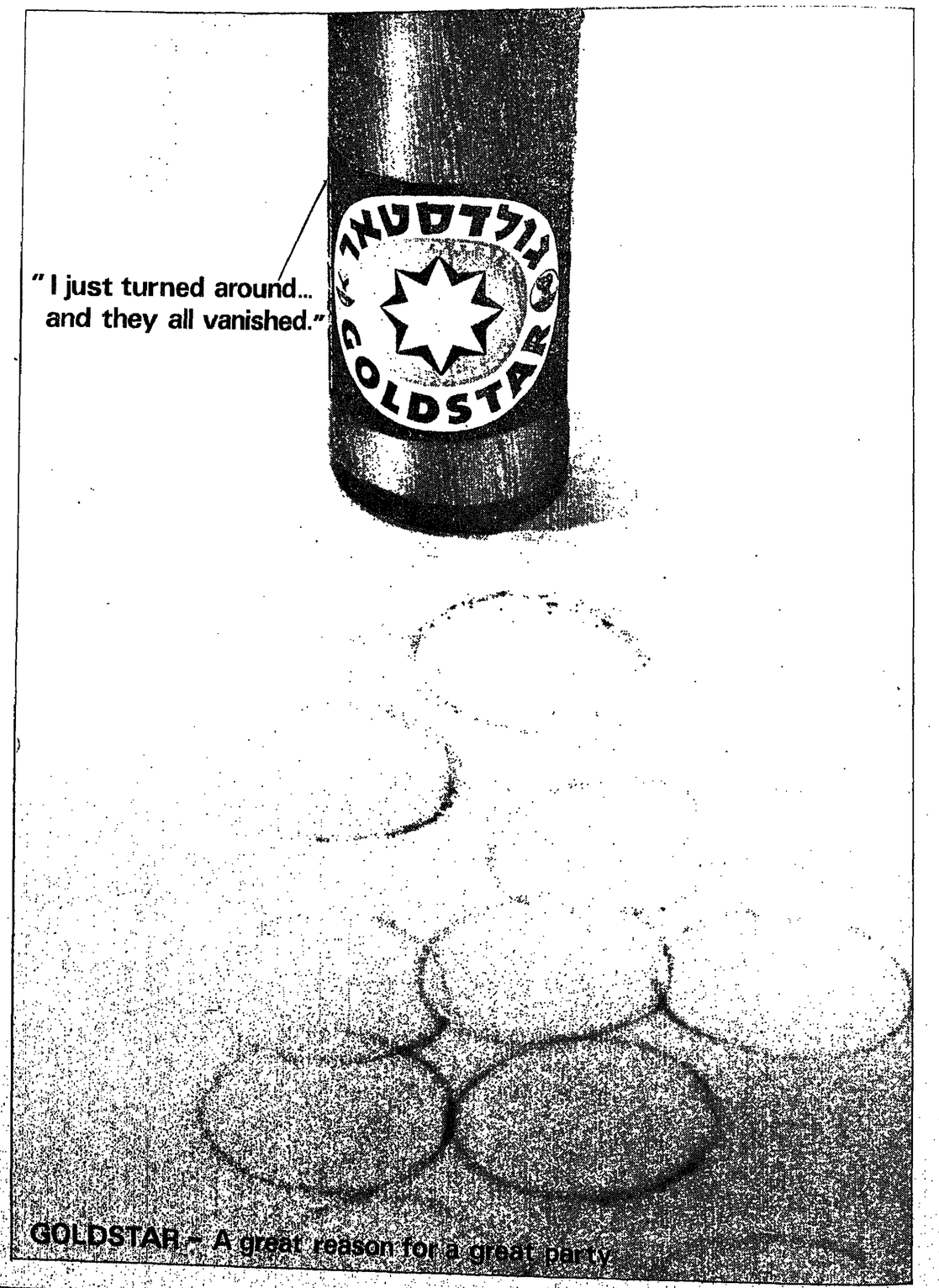


THE JERUSALEM
POST
WEEK-END
MAGAZINE

An Israeli Air Force officer has built outside his home at a northern airfield an unusual dovecote that is a perfect peace symbol: the cowling of an old Meteor jet engine. He told photographer David Rubinger this week: "I'll be happy when we can turn all our swords into ploughshares and dovecotes and I can make one of these out of my Phantom engine."

FRIDAY,
SEPTEMBER 3, 1971



THE CAPITAL'S ROADS ARE A MESS

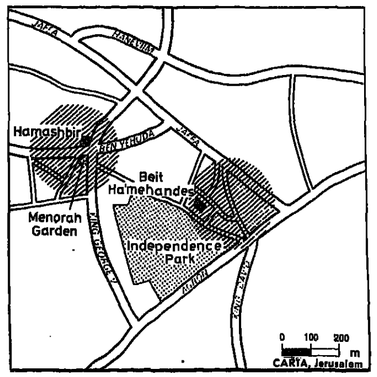
Construction work on Jerusalem's roads is insufferably slow. But there is a plan behind it, and before analyzing the reasons for all the construction delays, DAVID KRIVINE also reports on what the road system in West Jerusalem will be like three years from now.

IF Mr. Amikam Yafeh, Jerusalem's City Engineer, gets all of the IL100m. he wants, this is what will happen to the Capital's road system; The ring road that contours West Jerusalem's civic centre (the Knesset, the museums, the Hebrew University and Givat Mordechai) will be widened to a minimum of four lanes all the way. The ring comprises Herzl, Ruppin, Ben-Zvi, Herzog (a continuation of Gaza), Golomb (a further name-change at the point where Herzog skirts the Katamon area), Manahat, Hantke (in Kiryat Yovel), Kiryat Yovel Road, and Herzl again. Herzog will be widened more, to six lanes.

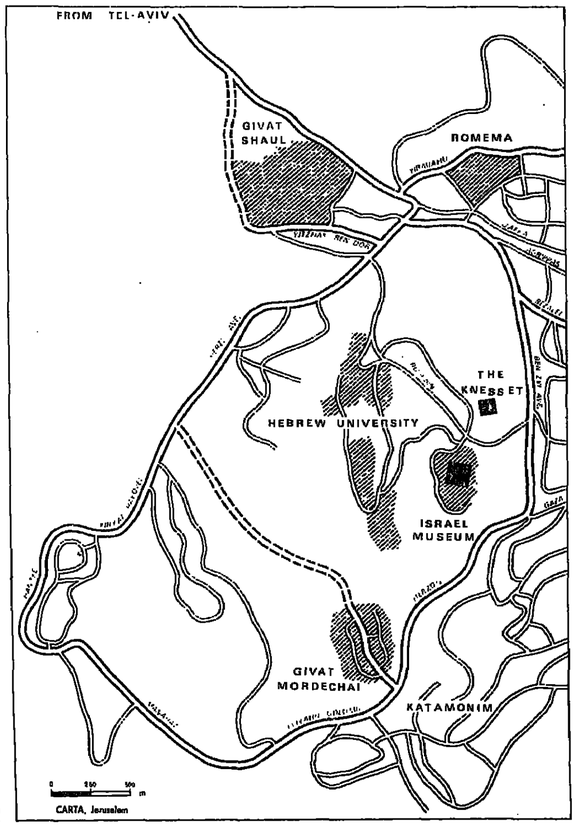
Routes into the city will be improved in the following manner.

First, Yirmiyahu Street, which goes through the Romema industrial zone, will be widened and properly paved, so that traffic coming into the city from the West can turn left at the first traffic light, if it is making for Ramat Eshkol and Mount Scopus.

Second, a new road will make a right turn off the inter-urban highway just before it enters Jerusalem. Passing through Givat Shaul, it will lead into Yitzhak Ben-Dor Street, and debouch into Herzl. From these entries in the West there will be several ways into the heart of the city. One is the traditional route along the Jaffa Road; Mr. Yafeh aims within the next three years to start widening it between Ha'Mashbir (at the Yirmiyahu crossroad) and the Davidka. That is an expensive project costing IL20m. because buildings must be pulled down. Also Agrippas will have to be improved first, to take traffic while part of the Jaffa Road is closed for repairs.



Location of the two main parking areas scheduled for downtown Jerusalem.



Map of the ring road around the Knesset area; dotted lines show new connecting roads.

The next way in from Tel Aviv is to turn right into Herzl (or at Nordau Square) and pick up Ben-Zvi Street. From there you can turn left into Bezalel (past Beit Ha'Am) and reach Rehov Ben-Yehuda; or if you want the south of the city, can continue straight along Ben-Zvi through the Valley of the Cross to reach Rehov Gaza, where a right turn leads to the "Katamonim."

The aim is to draw some of the traffic away from the Jaffa Road axis. Another north-south link will be the long-awaited road, once started and abandoned, slicing diagonally across the ring from Herzl (near Mount Herzl) via Givat Mordechai to Herzog Road.

Where to leave the vehicle, once arrived? Two vast new underground car parks are planned. The small sunken public garden (next to the old Knesset) will be dug down to create subterranean accommodation — which will be covered up again, and the garden restored on top. This car park will be extended under Ben-Yehuda Street and a long way the other side — under a commercial centre due to spring up behind the Ha'Mashbir department store, all of which will need underground parking facilities too.

A second car park will be built under Engineers House (near Beit Agron) and will extend under Nahlat Shiva. The connection from Engineers House through Rivlin Road to the Jaffa Road and across it to Helena Ha'Malka will be widened, facilitating exit from the city either through Ha'Nevi'im, Strauss, and Malkei Israel, or via the longer circular route through Shmuel Ha'Navi and Yirmiyahu.

Bus travellers on the inter-urban route have long been awaiting completion of the big terminal at the Western entrance to the city. Mr. Yafeh foresees a beautiful square above ground — and below as well. The pedestrian crossing under the Jaffa Road will comprise a cafe, washrooms and shop display windows, all under the earth's surface. Above-ground will be handsomely made up — once they have finished digging.

Road from Romema to Ramat Eshkol has been under construction for a year. This is how it looks today.

★ ★ ★

WHEN will they finish digging? Mr. Yafeh has explanations for the delays. The city is waiting for the escalators, to bring pedestrians out of their cavernous passageway — and these moving stairs have to be of special materials and design, allowing for Jerusalem's particular climatic conditions. They will be ready next month; the underground crossing will be in use before the winter and the whole construction job is to be completed, he says, by next summer.

There is an excruciating slowness in finishing tasks already in hand, like the widening of Ruppin and the intersection of Ruppin-Ben Zvi. Why start straightening Ruppin between the Kirya and the university before the contractors have finished their previous assignment? Well, a different contractor does each job, so one does not directly affect the other. Work round the Ruppin-Ben-Zvi intersection (by Solel Boneh) was supposed to last 18 months, has taken three years — and there are reasons for that, according to Mr. Yafeh. Telephone cables have to be laid, water pipes inserted, and these are held up for one reason or another. On a certain occasion, all cables were needed for Sinai; on another, all pipeline production was mobilised for the Eilat-Mediterranean oil conduit. The phone people are sometimes busy elsewhere, so hold the contractors up. There was a time when quarries could not supply the asphalts and

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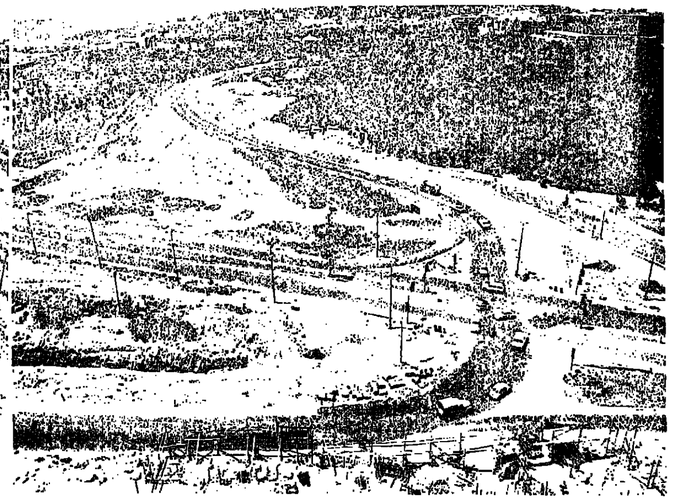

View of the Rehavia Valley crossroads, showing the dangerous Ruppin intersection where construction has narrowed the road at a point that has been the scene of a series of accidents this last month. There are no traffic lights working at this complicated junction. In the foreground is one of the Kiryat Wolfson towers under construction, which stands almost right on Rehov Ruppin.

(Photos by Braun)

THE ROADS MESS

(Continued from previous page)

aggregates needed. Underlying it all is the chronic shortage of labour.

Fines for missing out on deadlines? They are peanuts, says Mr. Yafeh. The contractors are loaded with work. A tender for surfacing Beit Ha'Kerem Road and building sidewalks found no takers. A half-million pound contract was put out for making up Reines Road (in Kiryat Moshe), and the City Hall pressed for applications: Solel Boneh put in a bid 80 per cent above cost — so as *not* to get the contract.

* * *

NEVERTHELESS it is all a wasteful way of building roads. And temporary provisions for channelling traffic during construction are rudimentary. The four-lane Ruppin road suddenly becomes two lanes, while half the avenue is being turfed up — and rubble spills over the remaining two lanes, making them one lane only, opposite Kiryat Wolfson.

On the other side of that same U-turn, traffic roaring along the spacious highway past the Knesset towards Rehavia suddenly hits this substitution of two lanes for four. The driver on the left-hand or overtaking lane brusquely finds vehicles coming head-on against him in the opposite direction. It is a terrifying experience, because there is no prior warning.

Mr Yafeh denied this: there is a prior warning, he says. We drove back to Ruppin and had a look. All we saw was, at the point when the four lanes have already become two, a small sign post on the right-hand side of the road, with two diminutive arrows pointing in opposite directions.

They could be pointing the way to Kingdom Come, for overconfident drivers who are not accustomed to the slovenliness of Jerusalem's road building firms. Two serious traffic accidents in Ruppin Road brought the Deputy Minister of Transport, Mr. Gad Yaacobi, to visit the danger spot on Monday. There is talk of hastening completion; but no one asks how it is that construction companies are allowed to cause havoc in the road system, without the slightest attempt to protect road-users against perils to life and limb.

Successions of big warning signs (usually three) give notice ahead of time that the road is dug up — in countries I have visited abroad; but not in Israel. Here the bulldozers do their devastations without apology or compunction. Drivers have to take their chances: the builder presumably thinks it is not his business.

Nor does he even hurry to finish the job. Each has his own excuses for delay.

Meanwhile, none of the road extension and improvement projects started in recent years are completed, not in the Talpiot industrial zone, not on Mount Scopus, not in Romema, nowhere. No authority appears to be enforcing the hard decisions necessary for proper coordination.

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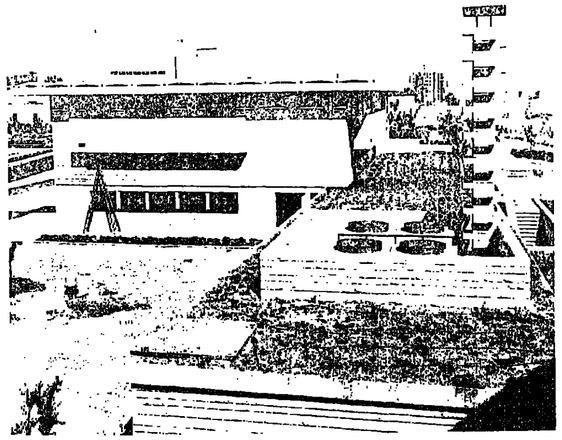
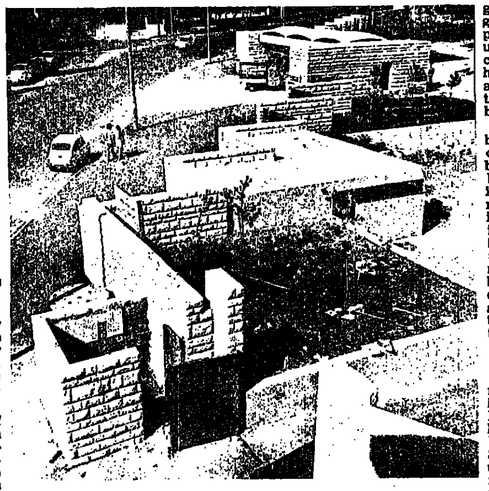


BIRTHPANGS OF A PALACE

At top: Beit Hanassi seen from the street, over Bezalel Schatz' kinetic-cum-op fence. At right, the neighbours' view of the service area and air-conditioning plant chimney. Below, the presidential rubbish bin on the main street, as seen from a neighbouring apartment.

(Photos by Emka)

The President of Israel, Mr. Zalman Shazar, will shortly move into the new Beit Hanassi erected for him on Rehov Hakeshet. Even before he takes up residence, some aspects of his new home have provoked an outburst of angry complaints from his future neighbours, and many people in high places have suggested that the building is not suitable for Israel's first citizen. The criticisms are reviewed in this article by PHILIP GILLON. Our art critic adds some comments on the following page.



THE trouble really began when the site for the new Beit Hanassi was selected by a committee. Both Israel's second President, Yitzhak Ben Zvi and the third, Mr. Shazar himself, have always believed that the President of Israel should live among his people, an admirable and democratic sentiment, much appreciated by egalitarian Israelis. Like most romantic ideas, however, it has its drawbacks.

The site for the building was selected even before the Six Day War of 1967 made available some new hilltops in East Jerusalem, but even then there were many spots on high that could have accommodated another stately residence, like the old High Commissioner's House, taken over by the U.N. For instance, Beit Hanassi could have been placed in the area of the Knesset and the Government offices, which would have had the gain of not having the President living in the shadow of the neighbours' washing. But this possibility was ruled out because it was too far from the people, too remote from them. Also, Mr. Shazar wanted to be in walking distance of a synagogue, although a small, private synagogue, suitable for the holding of a *minyan*, has been included in his home.

The committee chose a site of a few dunams on Rehov Hakeshet, next to the Van Leer Institute, with a second access road on Rehov Chopin. The area was so small that Beit Hanassi is inevitably somewhat dwarfed on one side by the fortress-like Institute; from the other side, people living at 5 Rehov Hakeshet enjoy an excellent view of what is happening in the life of their august neighbour. Furthermore, after the work had begun, another committee approved of a site on Rehov Chopin for the building of the Jerusalem Theatre, a great grey structure, which joins the Van Leer Institute in making the residence seem rather like a minnow among the whales.

To overcome the difficulty of inquisitive neighbours peeping in through the windows of the presidential family's bedrooms, architect Abba Elhanani angled the building most ingeniously so as to present the state areas and offices rather than the private quarters to the world — the building is a combination of a state institution and a dwelling for a family, which obviously created many problems. To make doubly sure that the President's privacy should not be invaded, he designed a special bedroom for him, with no windows to the outside world, but large windows overlooking an inside patio.

One of the greatest difficulties encountered by the architect was where to put his service areas. Even Presidents have rubbish and refuse which have to stored before being collected by Teddy Kollek's men; there are other aspects of modern life, such as the rooms for heating and air-conditioning units, which have to be tucked away somewhere. Faced with a choice of putting these facilities in a corner of the garden, on Rehov Chopin, or alongside the main entrance on Rehov Hakeshet, Mr. Elhanani chose the latter compromise solution.

The effect is a rather curious one. The visitor approaching Beit Hanassi from the Palmah end of Rehov Hakeshet sees a small building in the middle of the pavement, at one end of the complex. No doubt thinking that this is a sentry-box similar to that at Buckingham Palace, he goes up to admire the smart sentry, only to find himself face to face with the presidential rubbish.

This structure, incidentally, is a magnificent example of the Israeli ability to create facts in disputed territory. As soon as the neighbours learned that chemical warfare had been declared on them, and that they would be able to trace by olfactory means the menu of every presidential banquet and reception, assuming that there were any leftovers, they protested violently in every direction. Since this rubbish-bin pavilion has been placed on the public pavement, they seemed to have a strong legal case. Mr. Elhanani was abroad, and the Public Works Department, the builders, soothed them with soft words, and it was agreed that nothing would be done until Mr. Elhanani returned.

Facts created

Every morning at six, however, two Arab workmen would add a line of blocks to the structure. The first neighbour rising to get his newspaper would shout and scream, but the workmen would shake their heads sadly and mutter in Arabic that they had never gone to an ulpan and did not understand Hebrew, so they could not be stopped working till the first Hebraist arrived. By the time Mr. Elhanani returned from Europe, nothing could be done — the facts had been created.

He ridicules the complaints of the neighbours that rubbish, even that of a President, is offensive under the windows of one's lounge and bedrooms, and explains that the refuse will not be kept in open rubbish bins, but in a wonderful closed cart, large enough for the leavings of 200 people, let alone one family; from this cart not one faint scent will emerge to disturb the most sensitive nostrils.

Objection to noise

Another complaint by the neighbours is that they will be subject in the summer to the noise of the air-conditioning unit and in the winter to the heat and pollution of the heating unit, both these units being immediately below their windows. These complaints are also dismissed with contempt by the architect, who points out that the hum of the air-conditioning unit is nothing compared to the roar of the traffic in Rehov Hakeshet. Anybody who can endure the Egged bus drivers' habit of grinding their gears like a giant's teeth should be able to put up with the noise of his unit, which, in any case, he claims, is practically soundless. It had a trial run the other day, and somehow managed to more than hold its own against the buses.

Stout walls make good neighbours. Because of the proximity of the site to inquisitive neighbours, huge, high walls have been erected. The trouble, according to Dr. I.D. Bamberger, chairman of the committee of the building next door, is that the wall has infringed the rules about building lines usually imposed on the citizenry by the Municipality, and runs slap along the edge of his building. He and his are busy consulting lawyers at the moment about what action to take against those who built for their distinguished neighbour-to-be.

Navon's criticism

But not only the immediate neighbours are dissatisfied. Some leaders of the nation, with the President's interests at heart, have voiced sharp criticism. Mr. Yitzhak Navon, M.K., Deputy Speaker of the Knesset, spoke up loud, strong and clear at a meeting of the Alignment faction.

Mr. Navon's first point was that the first thing any Jerusalemite wants is a view of Jerusalem — therefore, your intelligent Jerusalemite tries to find an apartment with a commanding view of the Holy City. The presidential windows, said Mr. Navon, only provide views of the wall, the Van Leer Institute, and the theatre; the site is sunk below the level of these structures. He maintained that the building should be put on a hill-top, and some other solution found for the President's desire to be among the people and close to a synagogue, without putting his home on so low a level.

Mr. Navon objected to the building being faced with Eilat granite, processed in Italy, instead of Jerusalem stone, than which nothing in the world is more beautiful, or more suitable for the home of a President living in the Jewish Capital. He objected to Beit Hanassi being subject to the scrutiny of neighbours, and to presidential garden parties and receptions having the neighbours' washing waving above them in the wind like banners. Many of the ingenious architectural solutions evolved by Mr. Elhanani found little favour in Mr. Navon's eyes — the windowless

(Continued on next page)

PALACE BIRTHPANGS

'Tacked-on' Art at Beit Hanassi

by Meir Ronnen

(Continued from previous page)

room for the President, the lofty arcade under which ambassadors will enter, which looks good but is hardly functional if there is a heavy rain, the iron doors of the shelter which dominate the internal patio, the lack of privacy, the noise, the stairs for the kitchen personnel.

Mr. Navon suggested to the faction that the Government should cut its losses, and should sell the building to some American immigrant; indeed, in the light of the phenomenal boom in land values in Jerusalem, there would be no losses to cut, but a very handsome profit to use in building on a view sited on a hill-top. He admitted that there would be a scandal, but he preferred a few months' scandal to "weeping for generations."

One of his strongest points was that great expense will be involved in protecting it at all times.

Prime Minister Golda Meir answered for the Government that the faction was no place to discuss a matter of this kind. Mr. Navon refuses now to be interviewed on the subject, but is presumably burrowing away quietly to get things changed. According to a report from well-informed sources, he received some considerable support, when the President decided that his windowless bedroom was not for him, and chose another room, even at the risk of being seen in his pyjamas by the neighbours.

Other problems abound for the poor architect and builders: three years ago, neighbours were intrigued by the sight of fire engines trying to manoeuvre their way through the narrow service gates. Two made it, with some expert jockeying, and two didn't. Nor can they get through the main entrance because of the low cupolas, which crown the gates. So fires in Beit Hanassi will have to be made illegal.

The President's present landlord, Mrs. Rahel Yanait Ben-Zvi, is pressing him to move out as soon as possible, so as to make the present wooden Beit Hanassi available for Yad Ben-Zvi, as has been promised to her by the Government. Mr. Elhanani maintains stoutly, despite all the criticisms, that given the site selected by the committee, he succeeded in solving the difficult architectural problem of building a combined state building and private residence on a small area in a crowded neighbourhood.

Passers-by, peering through Bezalel Schatz' gates, and neighbours, looking down from their balconies, will watch the future of the new Beit Hanassi with considerable interest.

THE unhappy marriage of art and architecture at Beit Hanassi may not be one of the most controversial features of the new official residence, but it raises some questions basic to the decoration of our public buildings. The introduction of art and sculpture to our official landscape is admirable, but the results can also render a disservice. A quick visit to Beit Hanassi this week showed that a great deal of the interior decoration is in a style that one may term late Israelite kitsch, but matters of taste aside, there are a number of art "projects" that simply don't work very well. There are two architects, Elhanani and Fenichel (who did the interior decoration) and perhaps that is part of the problem. A number of famous Israeli artists have been enlisted, mostly by Elhanani, but in some cases their work is not a function of the architecture and in other cases they compete with each other. The artists themselves seem to have been glad to get into the project at all costs, without caring where their works were to be placed. There is even some architecture for art's sake: the gigantic concrete canopy supporting domes of Japanese mosaic that is supposed to lead VIPs into the building is too narrow and much too high to afford any protection from sun, wind or rain; its function is purely decorative and therefore questionable.

Why doors have to be decorated may be begging the question but the entrance doors to the main reception hall are in metal and, inevitably, by Shraga Weil. The surface is pleasant enough and one can be sure that the VIPs will never notice the design as they pass through. They will have more time to examine the interior doors, a most banal wood carving. The main reception hall is an impressive, well-designed volume capped by an interesting series of shallow domes over a grid of high concrete rafters. Painted into these squares is an enormous fresco by Naftali Bezem, utilizing forms and colours of warmth and beauty. However it is not only impossible to grasp the sense of the whole but even to see all of a single panel unless you stand directly beneath one with your head bent back to breakneck point, because the rafters are so deep. Elhanani says he simply wanted a play of colour and he certainly got it. But with rafters like that why pick an artist who renders his basic design in line? Fortunately, Bezem treated most of the squares as a unit in itself, but the abstract use of colour would have been preferable.

The left wall is entirely glass and concrete beams and certainly did not need the large biblical painting on glass by Rubin, which occupies six of the panels, the 20-cm. beams passing right through some of the figures. The work does this veteran painter no justice, is not true stained glass (but worked onto reinforced glass with a wire grid) and competes with the ceiling fresco and with everything else in the hall, notably an enormous blue fresco relief by Castel in his familiar Israelite manner which stands cheek by jowl on the end wall. (Save us, but another enormous Castel is slated for the third wall next to the entrance doors!).

In addition, there is a decoration on the floor (well designed by Elhanani himself) but it is muted and does not compete with the other works jostling each other for attention.

The hall contains some handsome looking lounge chairs in off-white by Fenichel, but the perceptive will notice even before sitting down that it is impossible to lean back in them without being cut in the kidneys.

Off the main hall is a 24-seat state dining room arrangement, the chairs of which are upholstered in a material that would be more at home in an East Jerusalem night club. The one pleasant feature of the dining room is a hanging carpet made by Maskit and designed by Bezalel Schatz. One wonders why it is not related to the rest of the scheme; its muted shades could have set the note for the upholstery.

Behind the open stairs to the President's office is a long, thin, vertical sculpture by Yaacov Agam (the Rishon Lezion-born artist who makes his permanent home in Paris) which was donated by the Isidore Reinhardt family. It is in his familiar triangular painted section idiom which changes its design and colour relationships as you pass along it. Needless to say, it doesn't quite work in the vertical and it is too narrow to carry the design in this plane. Worse, it is merely stuck on the wall without any relation to the architecture. The artist told me he didn't know whether to call it "A Song of Ascents" or "Jacob's Ladder."

The stairs begin at an enclosed interior court, one wall of which consists of a full view of a series of armour-plate shutters on the Presidential air-raid shelter.

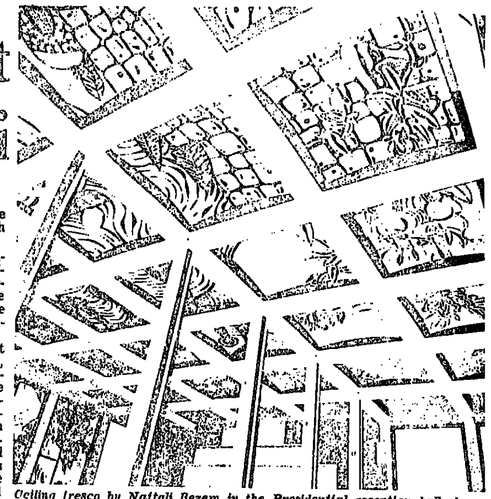
The President's study, imitation leather door and furniture are of very poor design. Some passages from the Bible gird the room in the form of a wide plaster-like dado embossed with extremely ugly Hebrew characters (actually done in fibreglass, as if this made any difference).

There is another large (and very fine) Agam sculpture outside in the far corner of the back garden (donated by Mr. and Mrs. Victor Carter), a series of stainless alloy pipes which can be moved at will to vary the design, one of a whole series made by Agam and unfortunately not entirely dissimilar in idea to one that has just been erected in the grounds of the Israel Museum. Even more unfortunately, it cannot be seen and enjoyed by passersby, though it will no doubt be a conversation piece at garden parties. It has no particular relation to the building and would, to my mind, have had more meaning if sited in some dramatically contrasted context opposite the main entrance area.

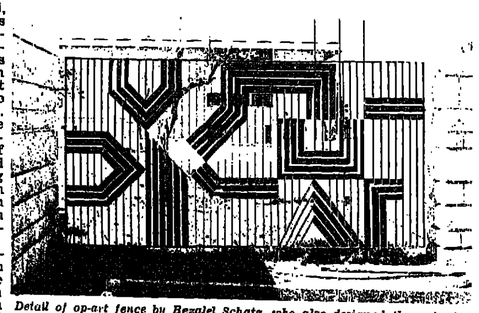
The most functional piece of art design in the residence is Bezalel Schatz' iron fence: angled geometric grids of flat section which change their relationships as you pass by them or alter your point of view, a system fully developed by Agam and Victor Vasarely; but this does not detract from the fact that this particular design is successful and workable. It was not conceived together with the stone wall frames, however (which were put up first), and would have looked better against less rough and "busy" stone.

In effect, all the "aesthetics" have been supplied by individuals rather than a team, much less a team directed by an iron hand. One begins to question even the concept of the "interior architect" when one remembers how Gropius and Breuer designed furniture to go with their own buildings and how they objected to "tacked on" art. Beit Hanassi reflects the Israeli penchant for doing something for everyone, for doing everything by committee and also the suspicion of placing too much power in the hands of one person. I think it was Will Sandberg who said that camels are horses designed by committees.

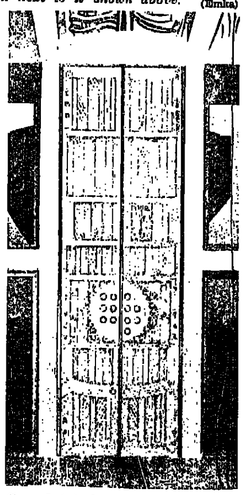
Both the Knesset and Beit Hanassi were competitions awarded to one architect who was subsequently subjected to all sorts of pressures and security requirements. It may well be asked why these requirements were not made part of the conditions of tender in the first place. Neither building, as a whole, is an aesthetic success. We seem to have muffed several historical opportunities.



Ceiling fresco by Naftali Bezem in the Presidential reception hall shows his familiar angel and lion symbols but the mural cannot be seen as a whole. Less is apparent to the observer than even this camera-eye's view. At left is the top of the Rubin glass painting; and a giant relief by Castel has since been mounted on the wall next to it shown above. (Elmka)



Detail of op-art fence by Bezalel Schatz, who also designed the swinging entrance gates in the same idiom.



Carved interior doors of the main hall (Elmka)

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THE CHARMS OF GOING ON A KENYAN SAFARI

TEXT BY ARNOLD SHERMAN
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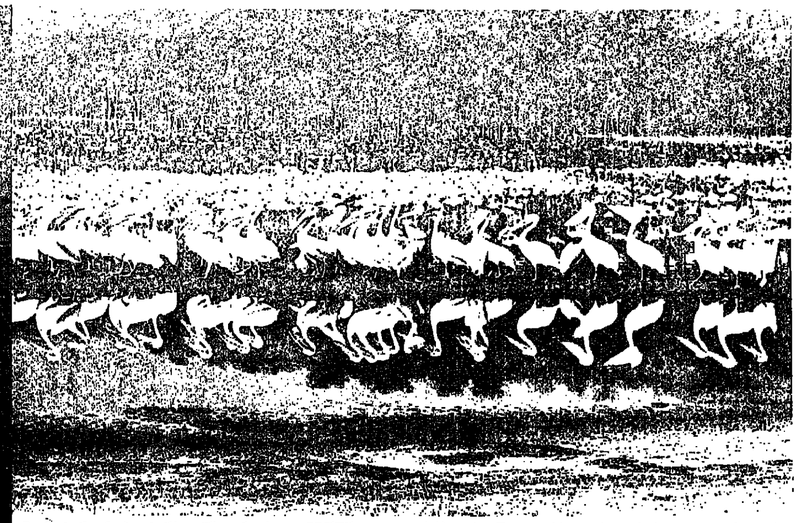


Part of the flock of 1½ million flamingos (and some pelicans) in Lake Nakuru.

Hartebeeste in the vicinity of the Keekorok reserve. Below: the "Ark" where the animals visit the viewers in the Aberdare Game Reserve.

Nomadic Masai tribesmen in the Great Rift Valley.

WITH accommodation in Europe scarcer than ever and with increasing flight frequencies to Kenya provided by El Al this month, more Israelis are turning southward for family vacation plans to a country which enjoys a year-round near-perfect climate and a tradition of warm hospitality. Kenya has a lot to offer, particularly if you are viewing the country, as I did, through the eyes of three wide-eyed Israeli youngsters.

The best jumping off point is, of course, Nairobi, which provides accommodations at the ultra-modern Hilton or the old-world-flavour Norfolk or New Stanley Hotels, the latter being the traditional safari springboards and still the favourite of thousands of intrepid travellers decked out in safari costumes.

The game reserves in Kenya are the best in the world and if you want to be in an open vehicle, and charged by an enraged lion, try Cotter's Camp in Tsavo, where our youngest daughter, age 10, sank to the floorboards of the Land Rover and refused to open her eyes for the rest of the morning. Then of course, there is the lavishly appointed Keekorok Lodge on the northern edge of the Serengeti Plain where an elephant began exercising his ears as a prelude to stomping me because I had ventured too close. There is a sand bar off Lake Naivasha which is recommended to the hearty in spirit because it was there that our family was accosted by a wild ostrich who, smelling my fear glands, chased us around the island for 55 minutes while hippos barred the way to the mainland.

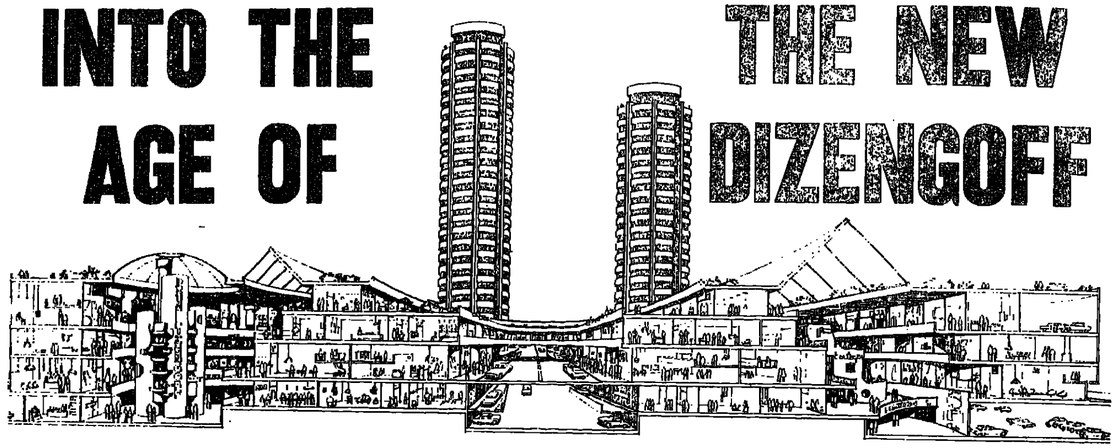
Of all the game reserves, Samburu is the wildest and most lovely and there is something extraordinarily interesting about sleeping a few metres from a crocodile or watching the wild Samburu tribesmen dancing a fertility rite around your wife. For more relaxed game viewing, there is always the "Ark" or the more famous "Treetops" where the animals come to you and where you can share your dry martini with a wild baboon.

You have to be mobile in Kenya and the pleasantest way of travelling around the reserves is in a minibus. Ours, hired from Silver Spears, was driven by an ex-sergeant-major in the British Forces named "Samson" who took us for a side trip into the Kamba reserves so that we could count the cattle he had received for marrying off his daughters — a very civilized concept, as I told my two female offspring.

But for sheer, unforgettable beauty, there is snow-capped Mt. Kenya, the highest precipice in the country; and the one and a half million flamingoes roosting in Lake Nakuru.

All in all, if you want to look into the soul of Africa, if you want to discover a few interesting sidelights about yourself, and share an experience with your family that you will never forget; and if you want to forget high taxes and suffocating heat and play Hemingway for a couple of weeks, there is nothing in the world quite like a safari in Kenya.

INTO THE AGE OF THE NEW DIZENGOFF



Within four to five years Rehov Dizengoff, the heart and soul of Tel Aviv, will merge with a large new shopping area, consisting of a series of covered air-conditioned streets and raised pedestrian malls, topped by a roof park, that is to rise over what was, until a few years ago, an area of old wooden huts and spreading trees. Reporter SARAH HONIG interviews ARIEH PILZ, the promoter and coordinator of the project.

"IN a few years people asking for Dizengoff Circle will be told that it is near Dizengoff Centre," contractor Arieh Pilz predicts, as he half closes his eyes and visualizes the "new Dizengoff" which he will soon begin on the site of what for 50 years was the Nordiya "shanty town" on Dizengoff and King George streets.

"I can see it all — the three hotel towers, the indoor shopping malls, the bridges over Dizengoff, the cafes, the galleries, the roof-top gardens, even the lights, the escalators and the people walking around," says Mr. Pilz. Those who cannot picture his IL140m. project in their mind's eye, can get an idea of how different Tel Aviv's version of the Champs Elysees, overcrowded Rehov Dizengoff, will look in 1975 from an intricate model currently on display at another of Mr. Pilz's projects, the El Al building.

Constructed in the heart of downtown Tel Aviv, Dizengoff Centre will provide 800,000 square feet of store and parking space in a self-contained, air-conditioned (streets too) complex of four levels of curved ramps spanning Dizengoff. It will bear some resemblance to another of Mr. Pilz's projects, the new Tel Aviv bus terminal, one of the world's largest. This Centre will accommodate approximately 500 stores, cafes and entertainment facilities and will be topped by three towers of from 15 to 32 storeys, providing 1,100 hotel rooms for tourists.

Lookout bridge

And if visions and models are not enough to convince Tel Avivians that something is finally going to happen at Nordiya, a IL300,000 bridge which will rise over Rehov Dizengoff in some six weeks, should do the job. It will be a lookout bridge that will include a sales office to which prospective businessmen interested in purchasing floor space in the new centre will be taken and given a view of the construction site. Once work on the project is completed, the bridge will be torn down. Meanwhile, it will serve as a reminder to the sceptics that change is coming to Dizengoff.

* * *

THE Avivians are not entirely unjustified in taking announcements of lofty plans for Nordiya with a grain of salt. Contractors have been plotting the fate of the site for more than 20 years and not much has happened. Nordiya once remarkably similar to the old Eastern European Jewish *shtetl*, with wooden shacks and flooded muddy paths in winter, was put up in the helter skelter manner of the late '20s by refugees who fled Jaffa during the anti-Jewish riots.

Only after the wooden huts were put up did the residents discover that the land belonged to an Arab. The Jews were penniless, so rather than buy the land they leased it. By the time the State was founded 200 shacks with 400 families were up. Contractors bought the land a few years later and soon it started changing hands at a fairly rapid pace, with each successive owner putting forth different ideas for its development. The Haifa-based Meonot Nordiya Co. planned housing projects and was even successful in evacuating a score of tenants and resettling them in two large (drab and unattractive) apartment blocks on the edge of the shanty town.

Tenants' claims

But on the whole, tenants, subtenants and owners of various property rights proved to be extremely obstinate negotiators. Owner after owner managed to evacuate only very few huts and soon gave up. As time passed transactions between the various buyers became a matter of public knowledge and the tenants' claims for compensation skyrocketed. It did not take long for them to realize that the plots on which their rickety dwellings were built were the last land reserve in the Dizengoff area and consequently worth millions. They were determined to share in the boom.

Lawsuits, compromises, talks and disputes followed in close succession, until the shanty town was finally thinned out. Those who remained were generally those with the strongest nerves and a very firm conviction that waiting would pay off.

When Arieh Pilz started negotiating for the area, he found 50 families still sticking it out in Nordiya, and succeeded in achieving what others could not. The huts were vacated and pulled down. Only two more are waiting to be demolished. The land cost Pilz and his Swiss partner (the Lancastor Co. Ltd.), some IL20m. of which IL12.5m. alone went to buy out the tenants.

* * *

WHILE the haggling in Nordiya drew to a close, a team of architects, headed by a young mother of two, Mrs. Aliza Toledo, was busy putting the finishing touches to plans for one of the world's most ambitious shopping complexes. Mrs. Toledo is an Egyptian-born Haifa Technion graduate, whose husband is also an architect working for Mr. Pilz on the bus terminal project.

Mr. Arieh Pilz, promoter-owner of the Dizengoff Centre project, with one of the models of his brainchild now on show at the El Al building in Tel Aviv. At top of the page is a cross-section of the project.

Dizengoff Centre, as conceived by Mrs. Toledo and her team, will be bounded by King George Ave. to the east, Rehov Tchernichowsky to the west, Buki Ben Yogli and Hamelitz to the southwest and the housing estate bordering on Rehov Ben Giora to the north. A shopping centre in such a bustling location certainly goes against world trends toward large shopping plazas far from the cities, where land is cheap. In most large cities elsewhere in the world, in fact, this type of venture is no longer possible, as there is no free downtown land to permit the building of new facilities on this scale.

But the Dizengoff area is already bursting at the seams from dire overcrowding and the infra-structure of this city is barely sufficient for even the existing buildings. Wouldn't Dizengoff Centre be just too much for the centre of Tel Aviv? Wouldn't traffic, today going through the area at a snail's pace, come to a complete standstill?

Plenty of parking

Mr. Pilz meets such questions with an "I-just-knew-you'd-say-this" smile and proceeds to remind us that every time something new has been planned for Tel Aviv, "someone got alarmed. The first supermarket sparked off demonstrations. The Shalom department store did not bring slow death to commerce in the surrounding streets, as experts predicted. The El Al building did not clog up Rehov Ben Yehuda. Complexes such as the Dizengoff Centre put no extra strain on the existing infrastructure. They provide all their own needs and no one expects any regular municipal services for them. We prepare our own elaborate sewage and water lines. There are special electricity generators just for the complex. This is not a row of matchbox houses along each side of Dizengoff which are connected to the regular facilities and add to the load."

Mr. Pilz understands why people are worried about traffic jams, but is quick to dispel these worries as well. "In fact I think our project will make for a smoother flow of traffic," he assures us and proceeds to explain by pointing to his model: "First of all most traffic problems are caused by people look-

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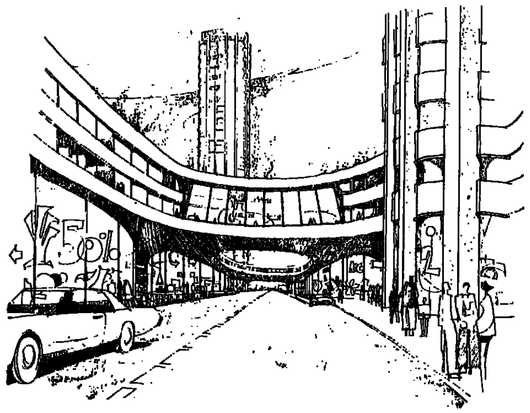

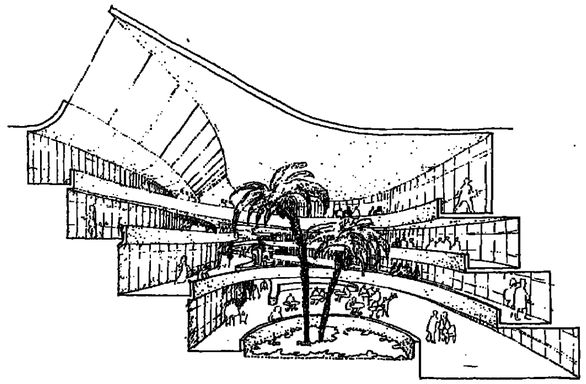

Above: architect's conception of one of the interior air-conditioned "squares" of the Dizengoff Centre project. At right: a view of the Centre from Rehov King George.

(Continued from Page 8)

ing for parking space. We are going to provide parking for more than 1,000 cars, while according to municipal regulations we need not have more than 350 for a project of this size. If there is ever a need for even more space, this project is designed in such a way that we can add an indefinite amount of parking space by roof-top construction. Then we will widen this section of Dizengoff by some three metres. We will also lengthen Tchernichowsky at our own expense until it connects with Rehov Bograchov, passes under it and links with Dizengoff. Cargo trucks will use a special point of entry through King George Ave. Cars will enter through Dizengoff, but won't leave the way they came; exits will be through Buki Ben Yogli, Hamelitz and Tchernichowsky. Buses and taxis will run on special lanes."

Drivers will be able to enter the Centre at ground level, park there, or drive around looking at store windows. They will then be able to proceed to the top level and park there. Pedestrians will be walking on floors in between and there will be no contact between them and vehicles.

The project will consist of four curving, sloping ramps which cover the 30-dunam area, crossing Dizengoff on two unique bridges which feature their own outdoor cafe areas. This new structure will become a gateway through which one proceeds to the main section. The graceful ramps are designed to ease access to each level, since their angle of inclination is so small that pedestrians will not notice the climb. Escalators and elevators will also serve the single building unit.

The car park will be separated from the stores and the air-conditioned walks by a transparent "air-curtain." The entire shopping and entertainment area is thus open to view as one enters by foot or car. Sidewalk cafes and restaurants will be strategically located throughout the Centre. Cinemas will be built, along with a convention hall, and negotiations are being conducted with foreign firms for several 'firsts' in Israel, including a multi-level Parisian style 'drugstore,' a skating rink, plus other features which Mr. Pilz prefers not to reveal until the contracts are signed. The enclosed malls and adjoining shops will all be exposed through giant geodesic dome skylights.

Mr. Pilz emphasizes that the Centre will not be a conventional haphazard row of stores and crowded passageways. The wide ramps will house carefully planned store groupings, open-air cafes, restaurants, galleries and other leisure facilities. The area will be landscaped with gardens, sculptures and art objects. Mr. Pilz is negotiating with fashion and consumer goods firms of international reputation, in order to encourage them to open branches in the Centre. "I see the new project as an opportunity to bring international standards and atmosphere to Dizengoff. Look, I could just sell the space and take the profit, but we will also set up a firm to take care of maintenance in the area," Mr. Pilz says. The style, and business standards of the people who own the shops here will ultimately decide the image of this place. I haven't yet forgotten the mistake I made when I built the Dizengoff Arcade in the 'fifties... Look at what has happened there! Just because I did not keep the running of the place in my own hands. I am not going to repeat that mistake again."

Partly in order to raise the professional standards of retailing in the centre, about 50 per cent of the space will be allocated to new immigrants, mainly experienced shop owners, as is the case in the new bus terminal. As Mr Pilz sees it, "this will provide an ideal kind of middle-income immigration programme. Newcomers will pay for their stores over a period of five years and as far as I am concerned this venture will add to the country's export drive without really sending anything out of the country. People from abroad will bring foreign currency to Israel, and the fact that the target date for the project's completion is 1975 has its advantages for the immigrant. He has time to look for an apartment and a school for his children and does not have to pull up stakes and wind up his affairs all at once." Mr. Pilz, who engineered the immigration of some 350 families through his bus terminal project, insists that he gets "no premiums, government loans or subsidies on investments in foreign currency.

Building at all stages will be carried out in accordance with detailed reports, meaning that the pace of construction, budgeting and the coordination of different aspects of the planning and execution will be based on computer data, just as at the bus terminal construction site.

* * *

WHAT does the city have to say about the Centre? City Engineer Yehuda Rabinowitz is cautiously reserved: "The project is beautiful. If I had to choose between a park and a building, I would prefer the park but under the given circumstances I prefer Mr. Pilz's plans to rows of standard buildings on both sides of Dizengoff."

Even though Tel Avivians will not have a new park in the centre of town, they will be able to console themselves by strolling through the roof-top gardens of Dizengoff Centre. Dizengoff itself will probably be quieter north of Sderot Keren Kayemet. But the section of the street between the Circle and the Mann Auditorium is in for a boom and even King George Street will probably be awakened from its deep slumber.

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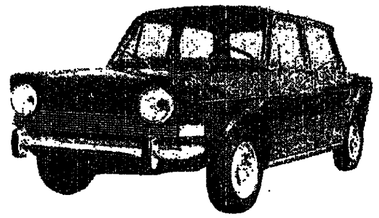

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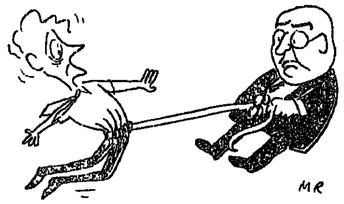
TUG-OF-WAR

By Ephraim Kishon



THE battle of the living standard, between the authorities and the masses-in-the-street, started, if we are not mistaken, with the birth of the State and its institutions. Those present at the solemn inauguration will probably remember that, while the Scroll of Independence was being read, one of the leaders went out in the lobby and returned a few minutes later somewhat flushed. Today it can be revealed that he had inquired by telephone about the latest-model Dodge 1949 for the candidates to the Provisional Government. Subsequently, it was unanimously decided that the members of the Constituent Assembly would be exempted from the payment of postal dues, and the new leadership made an emotional appeal to the population on the need for lowering living standards:

"The ever-growing tide of mass-immigration necessitates sacrifices," Minister Dov Joseph said, "we'll have to divide the little we have equitably among all the black market spivs..."

But it was found that the masses were not willing to lower anything, quite on the contrary, they were interested in raising their living standards; after all, that's what aliya was all about. The new citizens adapted very quickly to the new Mediterranean reality. They smuggled merchandise through the mountains of Lebanon and through customs, developed a flourishing relatives industry in New York, set up huge plants for the brokerage of apartments in Jaffa-Tel Aviv, and bought, bought, bought all sorts of merchandise which did not even exist in this country.

The First Knesset met in emergency session, raised the representation allowance of the members considerably, then issued a severe warning to the people:

"If the rise in the standard of living continues at the present rate," the leadership warned, "before long we'll find ourselves bankrupt. Let's not eat up our future, our children's future...!"

The masses heard something about eating and right away went to Mussa's and ordered a double portion of leben with salads and tehina, and bought furniture and plots in Zichron Ya'acov, electric gramophones and what have you. The Government Ministers lost control of their nerves, called for their drivers, and from their luxury apartments issued scathing attacks against the squandering of resources. They caught the population by its throat and shook it violently:

"There isn't enough to go around!" they shouted in the population's face. "Can't you understand that there isn't enough!"

"What?" Weinreb asked, "Of what isn't there enough?"

"There are no natural resources, there is no production, no exports, there is no foundation whatsoever for such living standards!"

"That's your problem," Weinreb answered, "I want a refrigerator." And he bought a 9 cu.m. one with semi-automatic defrosting. He also bought a folding couch with a Belgian-made rubber mattress and a sewing machine which serves as a stand for the aquarium. Because it seems that the permanent buying spree is a basic trait of this people, which cannot survive even for a single day without buying things. They are simply crazy about living standards, these Jews.

The legislators saw that a strong-arm policy would have to be applied and decided to raise the attendance fee for Knesset members and to send out a last warning to the riffraff:

"Lower the standard!" they warned the population. "Lower it right away!"

"You lower it," said Weinreb, "I want a car too!"

In spontaneous response the authorities doubled the duty on cars and the direct taxes so that they may absorb at least half the means of payment from the public, and thereupon Jews started to work twice as hard and again everything returned to what it was before. Then the double tax was doubled and the Jews worked four times as hard, and again nothing was absorbed. What's more, when the purchase levy on cars became 580 per cent in the shade, Weinreb bought another car for his wife as well, as an investment. He also bought a tea trolley and a couple of pianos. The Government realized that another belt-tightening was in order and therefore limited the eating in luxury restaurants to senior officials only, and hit its citizens with levies and loans and duties and taxes and snakes and scorpions. By then, Jews were working in three night shifts and four jobs and took loans and sheltered jobs like baby-sitting and bearing witness at the rabbinate, and removing collars from free-roaming dogs, and playing poker with beginners — and thus they again balanced the family budget and bought apartments with five wind directions and took group flights to Hong Kong in order to buy cheap cameras. Then the Government raised the travel tax skyhigh for every trip which was not governmental and appointed an inquiry committee to check this unnatural phenomenon of permanent rises in a declining living standard.

The inquiry committee sat at the swimming pool of the Sharon Hotel and submitted its report to the State's leadership. It analyzed the monthly budget of average citizen Z. Weinreb, whose declared gross salary was IL1,590, that is IL610 net.

This is a breakdown of his monthly expenses in Israeli pounds:

Mortgage	560
Sewerage	80
Car	140
Linked dollars	1050
Home help	400
National insurance	92
Books, theatre	3
Steaks	510
Clothing	100
Vacations	350
Miscellaneous	2010
Total	610

The committee submitted its resignation together with the report and the government struck back without further delay. Taxes were raised by 65 per cent, levies by 92 per cent, postal rates by 108 per cent. Then the Jews got rid of their sleeping habits, worked in five night shifts and a dozen jobs, stole milk bottles in the morning and light bulbs from the toilets of public offices. What's more, their wives took a small sum for going to the *mikve* instead of bashful brides, and their children kept parking places in the streets for private cars — but the living standard was not lowered by a single inch.

Leading government officials, even the Governor of the Bank of Israel, warned and kept on warning.

"Productivity rose by only 0.3 per cent and our foreign currency debt is nearing the five billion mark. You are playing with fire!"

Thereupon Weinreb built a big fireplace in his living-room and changed his car for a lighter-colored one. In retaliation, the Knesset Finance Committee raised the salaries of the MKs to an unheard of level, and set up a series of new steps for the lowering of living standards, including 102 per cent income tax for unmarried fathers with two children. And indeed, the living standard became somewhat more stable, but after a two-day calm it again started rising and people again went on a short-term buying spree, closed in their balconies and bought foodstuffs in Gaza.

Then devaluation hit them out of the blue sky, the idea being to neutralize the nation's buying power, and ever since the Jews haven't stopped buying; by press time the living standard has risen by another 2.3 per cent...

Last night, the government broke into hysterical sobs.

"Why," it lamented, "Why don't... you... lower..."

The inhabitants drew the government aside, so that no one should hear, and whispered in its ear:

"We love high living standards exactly the way you do."

"Why"?

"We'll give you three guesses."

"All right," the government answered. "Then why don't you say so?"

And with that, it took the living standard off the agenda.

At least that's something.

Translated by Yehanan Goldman (By arrangement with "Ma'ariv")

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HOW TO BE HAPPY IN HACK WRITING

Sure-fire formula for television scripts: "At the beginning, the hero wants something, but achieving his goal would hurt someone else. He nobly steps aside and then, through a surprise twist, is rewarded for his selflessness and gets what he wants." The formula comes from SHIMON WINCELBERG, whose short stories, plays and some TV scripts have had international success, and applies to his scripts in the early days of American television (more or less, what is now seen on the Israeli screen). In an interview with LEA LEVAVI in Jerusalem last month, where he was winding up a summer visit with his family, Wincelberg added: "It worked beautifully and I sold script after script based on this approach, until the boss caught on and fired me."

SHIMON WINCELBERG.

NEARLY a quarter of a century ago, Wincelberg gave up a job as a Hebrew teacher in New York to become "a struggling young writer." Success came soon, with a short story in "Harper's Bazaar" (later included in the "Best American Short Stories of 1953" collection), and his first play, "Kataki" (which recently enjoyed a long run here), won international fame. Today, at 47, he has written everything from serious dramas to "Jewish Westerns"; now, with his wife, Anita Maratock, also a writer, and three children, he is considering immigrating to Israel.

"I wanted to bring Anita with me to do my talking," he said. "I'm not a good talker." But he proved to be an excellent conversationalist.

"I think theatre is one of the worst forms of literature," he replied to a question. "There are too many 'middlemen' betweeen the writer and his audience. Actors, directors, scenery and costumes, lighting and even the presence of an audience all influence the way a play turns out. Of course, your work can be greatly improved upon on the stage but it also can be ruined." On the other hand, he had a high opinion of experimental theatre:

"Until the mid-'50s, plays were usually like movies with live actors. They washed over you like a warm bath and you didn't have to do anything. In experimental theatre the audience isn't just flattered; it is also moved and disturbed. I think an audience has to meet a play halfway."

There is a time and place for lighter plays, however:

"I don't always want to be disturbed or intellectually stimulated when I go to the theatre. Sometimes I just want to sit back, relax and enjoy myself."

The plot is the least important part of a play:

"Take 'Kataki,' for example. I would be embarrassed if I had to explain it as a story, because the story is nothing. I saw 'Kataki' with audiences at least 40 or 50 times, and I saw that they laughed when I wanted them to laugh and were moved in the right spots." "Kataki" — which was inspired by a Balzac short story about a panther and a French legionnaire in a desert oasis — concerns an American soldier who does not speak Japanese and a Japanese soldier who knows no English stranded together on an island in the Pacific during World War II.

"A lot of people have asked me if I could write the same play about an American and a German or an Israeli and an Arab. They miss the whole point. The point of the play is not the banal one about two enemies living together when they stop looking at each other's uniforms. It describes the collision between two cultures: the American, which is not fanatic enough, and the Japanese, which is too fanatic."

Though "Kataki" is the best known of Wincelberg's six serious plays, the one of which he is most proud is "The Windows of Heaven," based on a Yiddish short story, "A Cat in the Ghetto," describing life in the Lodz Ghetto of Poland during the Nazi occupation, written by a survivor of the Lodz Ghetto, Rachmil Bryks. The play was first produced two years ago by the Royal Dramatic Theatre of Stockholm — the first work by an American playwright presented there since Eugene O'Neil's plays.

Jewish subjects play a dominant role in Wincelberg's writing — probably because of the Orthodox home in which he grew up and his yeshiva education. Even in his scripts for the famous American TV series "Have Gun Will Travel," starring Richard Boone, he treated a surprised and enthusiastic audience to several "Jewish Westerns." He and Richard Boone will soon be working together on another "Jewish Western" — this time a movie to be filmed in Israel, about a Jewish boy who travels West around 1860 in search of his father who disappeared during the Gold Rush. One part of the movie is based on a true story: Sir Moses Montefiore donated a Tora Scroll destined for the first synagogue in California. By the time the Scroll arrived, the congregation had split into two and a dispute ensued as to which splinter deserved to be called the "first synagogue."

But another guiding principle influenced the writing of the script for this satirical Western, to be entitled "The Travels of Benjamin IV in the Land where Seldom is Heard a Discouraging Word." Back home in Beverly Hills, California, Wincelberg has an old Irish gardener who has developed a theory that the Jews, not the lawmen, settled the American West:

"The theory is very simple. For community life to get started, there had to be decent women out West; at the beginning there were only rough pioneers and prostitutes. But to attract decent women, the West needed 'the basic amenities of civilized living,' and these came only when the pedlars, mostly Jews, made their appearance. Those pedlars had a really dangerous job in territory where a man would kill you for your belt buckle."

Though Wincelberg's main interest is writing more serious plays and stories, he feels his "hack writing" for movies and television provides more than just his livelihood.

"I enjoy my hack writing, otherwise I couldn't do it. Besides, I've learned a lot from it. Once you learn how to manipulate exits and entrances — which 'buttons' to press — you can apply this knowledge to your other writing."

Today, television is an important source of livelihood for Wincelberg, but 25 years ago it threatened to deprive him of a living. Having arrived in the U.S. from Kiel, Germany at age 14, he finished high school (mostly at public schools where he learned English) and then worked as a farmhand and later as a diamond polisher. After finishing his army service (he saw action at Okinawa, and then was with the Army of Occupation in Japan), he decided to "learn an honest trade" and studied radio mechanics. But by the time he finished the course, the advent of television made his knowledge "almost obsolete." Even in those days he dreamt of being a writer, "but I knew I had to make an honest living." He became a Hebrew teacher:

"One day I asked someone if he thought I could give up teaching and become a writer. He told me teaching was a crutch for me and that I had to learn to walk without a crutch. Since it was what I wanted to do anyway, I took the advice."

Both he and his wife have succeeded as professional writers, "but we don't have any ego problems and we can work on stories together, taking over from each other." Some of their joint efforts have appeared in "Hadassah Magazine" and in "Commentary," and they are now writing a book on her father's experiences as a soldier in the Czar's army during the Russo-Japanese War.

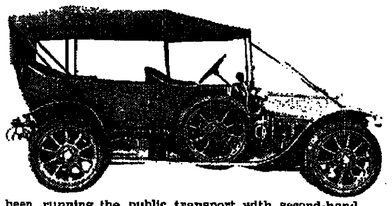
One of Wincelberg's movies, "On Behalf of the Friends" (known to American audiences as "In Cold Sweat"), is now playing to long runs in Israel. Wincelberg says:

"It's very successful here, and of course I'm pleased — but I hope it will not be what I am remembered by."

Scene from the world première of "The Windows of Heaven" (Swedish: "Rathen in Gettot"—a "Cat in the Ghetto") at the Royal Dramatic Theatre, Stockholm, with Erland Josephson and Georg Rydeberg.

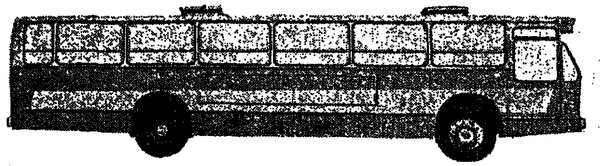
ARTS & ENTERTAINMENT Pages 13-20

TRADITION 1924...



Back in 1924, some of the drivers who had been running the public transport with second-hand vehicles purchased from British army surpluses, got together in groups and started joint operations. This marked the foundation of the bus cooperatives, which were later to merge and form EGGED.

...PROGRESS 1971



Today EGGED counts more than 8,000 members and employees, and has a fleet of close to 2,800 modern buses. EGGED gets to every point in Israel and the administered territories. Its network of urban and interurban lines is being constantly expanded, and it provides reliable, convenient service to about 1 million passengers daily.

THIS IS EGGED

DEATH OF A DRUG ADDICT

THE grim BBC documentary, "Gale is Dead," was a wonderful example of how television can be used as a propaganda weapon. There was no British subtlety or suggestion of objectivity in this attack on the institutions through which poor Gale Parsons passed on her tragic and hopeless journey from the cradle to the grave. This was Charles Dickens going flat out for the workhouse, put in modern idiom and a modern medium. Indeed, some of the incidents we heard were clearly in the Dickensian tradition—the young girl locked in solitary confinement, with only a toilet bucket for company; the denial of the right to send or receive more than one letter a month; the curt note from the principal of one institution to her devoted friend instructing her to send Gale smaller, starker parcels and more suitable magazines. The offenders were not given a chance to deny that they had committed these atrocities, and they stood convicted in the end of being fit company only for Bumble, Squeers, Heep and company.

By the time the documentary ended, we had no alternative but to believe that Gale was right when she told interviewer Williamson, some months before her death from heroin poisoning, that for her the only possible future was to die. Even her great friend, to whom she wrote those poignant letters reaching out for love, said that it was impossible to keep a person alive when she really no longer wanted to live.

Strangely enough the film, which was superficially an indictment of drugs, was in reality only an indictment of the institution system in England: Gale's death from heroin was only incidental, she might as easily have ended it all by throwing herself into the river. There were glimpses of a terrifying society of drug addicts, sleeping in the toilets in Piccadilly tube station, sprawling on the steps above by day, begging or stealing to get the money for a "fix." What were the inside stories of the creatures of this inferno? Were they all unwanted children like Gale, without fathers and with mothers who rejected them? Or were some of them children from "good" homes, with loving and devoted parents, brilliant careers open to them, all thrown away for nothing but some blades of grass or grains of seed? I felt that there was another brave documentary to be done, not about the institutions, but about the drug addicts.

A most tragic letter to the London "Times," written by a broken-hearted mother, described the death of her son through taking Chinese heroin — his story was obviously the antithesis of Gale's. According to news reports, hundreds of thousands of middle-class parents literally do not know what has become of their drug-taking children. The question posed at the end, and left unanswered, whether a permissive society must let its young destroy themselves or should try to control them for their own good, did not really apply to Gale: it was a non-permitting society that had destroyed her.

I hope Israel Television's chief noted the courage with which the BBC worked on this film: no cows were sacred, no holds were barred. The telephone may have hummed with protests from Cabinet Ministers or highly placed officials on the following day, but so what? I hope makers of Israeli documentaries on social issues will be encouraged to be as forthright and as immune to pressures from on high.

* * *

BY comparison with "Death of Gale," Israel's presentation of educational issues was awful—an endless, dull "Moked," in which Director-General Elad Peled easily parried questions posed by teachers and a University expert on education. For the life of me, I could not see why this was ever put on television at all: it could easily have gone, word for word, over radio. School principal Shoshanna Raziel and teacher Meira Ophir looked very earnest and spoke with passion, and Mr. Peled was urbane and comforting, but the programme was far too long for sustained attention to their faces. I doubt whether one could endure 45 minutes of close-ups of Raquel Welch and Ryan O'Neal if they did nothing but talk about education.

Apart from the boredom and the non-use of the camera, the programme had its interesting aspects. The reform and the integration are going very slowly, according to the teachers; Mr. Peled explained why. He was certainly right when he maintained that any move in the direction of integration was better than none, even if it goes at a ponderous, slow pace. On the problem of the lack of books he spoke with more feeling than he displayed about any other issue — hardly surprising, as he explained that he himself is a parent, suffering from his children's frustration in this regard.

* * *

HAIM Yeivin is making a great song and dance on the news about the building of such structures as America House, Bessarabia House, and so on, presumably because these are luxuries for which funds, building material and building workers should not be allocated, at a time when there is such a shortage of housing. I suppose that he has a point, but I doubt whether it is the major one he is making of it: the diversion of resources to these "luxury buildings" is so slight that a re-allocation would make no dent in the housing problem. America House, in particular, probably more than pays its way through its contribution to exports and tourism.

I could not help suspecting that he was actuated by the old-fashioned Israeli Puritan spirit, which was once responsible for the objection to a Mapai M.K. using an inheritance to build himself a villa. How silly that seems now! As Macaulay said, the Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators: I hope that Haim is not indignant just because Americans and Bessarabians want to enjoy themselves.

* * *

ENDORA certainly rode her broomstick this week: the episodes of "Bewitched," both in Israel and Jordan, were repeats of what appeared the previous week. Jordan did the sensible thing, and calmly let the programme run for those who had missed it, or were prepared to see it again: Israel stopped the film, gulped, apologized, and desperately pushed in "Yafot, Yafot," which has been used a trillion times as a filler.

Rivka Michaeli's "Concertina" was very pleasant; she is a sweet compère, and looks rather shy, a welcome contrast to Uri Zohar's brashness. But I wish we still had Ralph Inbar directing these efforts.

* * *

"FAMILY Affair," devoted to Uncle Bill's "quiet week-end" with the family away, when he is assailed by myriads of friends, might have been a grim documentary record of the average Israeli's summer. When is the Ministry of Tourism going to come across with that subsidy for persecuted private hosts?

A woman whose opinions I normally respect has written to me accusing me of Francophobia for objecting to French dubbing of American films. She completely missed the point: it is just because I like real French culture that I hate to see it travestied in this way.

Fashion note: Marlene Dietrich's hats and high-heeled shoes in "Garden of Allah" were ideal for desert wear. This film *should have* been dubbed into French. Who picked this film, perhaps the most infantile ever made? And why?

Is radio hiding from television?

BY ZE'EV SCHUL

QUOTING actor-narrator-stage director Yossi Banai who in turn quoted (allegedly) a third *aliya* pioneer in "a period and its songs" programme, heard at 5.04 last Friday afternoon: "On three things was Eretz Israel built: — the cinematograph, which is seen but not heard (the reference was of course still to the era of the silent flickies); to the radiophone, which is heard but not seen — and work, which is neither seen nor heard of in these parts..."

Cute, but also inaccurate. We suggest that Mr. Banai or whoever compiled the text must have got either his epochs and or *aliyot* mixed up because the Palestine Broadcasting Service came into being only during the mid 'thirties. This was a full decade after the demise and also the rather short-lived heyday of the Gdudei Avoda (labour battalions) who were the heroes of this particular programme and had largely returned to mothers' fleshpots by then.

Possibly the songs were more authentic. I wouldn't know. But I do know that the narrative included some more minor technical (but aggravating) inaccuracies.

It smarted all the more because as a listener just returned to the "radiophone" this week I was struck, nay sincerely overwhelmed, by the richness and variety of good listening offered: over 30 daily features including 20 newscasts and roundups, which should be more than enough to satisfy even the most news hungry of Israeli audiences.

Shuffling through the week's programme I was further confused by the many tempting alternatives offered. The choice wasn't made any easier by the fact that many were scheduled during overlapping times on the respective first, second and army programmes. Last Friday evening, for instance, the first programme offered what seemed a very tempting discussion as to whether Israel was turning itself into a Levantine state (Ahi Naomi, at 10.05 p.m.) but petered out rather sadly as a haggling in semantics over the significance of the word. Meanwhile, I missed out on "Music Hall" which began — almost at the same time — on the Second Programme. Ditto Sunday when the Second Programme ran one of my real favourites, "First Applause" (introducing young artists to the stage), while the First ran "The confessions of Mona Lisa" by one Wolfgang Hildesheimer. In this particular case my problem was solved with the arrival of some late guests; I missed both programmes.

The only logical explanation I could find for this overlapping and a good many other absurdities in planning seems to be the programmers' (First, Second and Army) evaluation of the changed listening habits of Israeli audiences following the establishment of television. Why else would they postpone so many top notch programmes to immediately after televiewing time? One example of this was last Wednesday's rendition of Meyerbeer's "Les Huguenots" — starring amongst other celebrated artists the unique Joan Sutherland This was launched at five past ten, Wednesday evening and ended, I presume, sometime around one o'clock Thursday morning. I wasn't around to enjoy it and like the majority of Israeli citizens was fast asleep at that time. What a waste. And all because the masses were watching television where Joseph Cotten and Dolores del Rio were appearing in the vintage classic "Journey into Fear."

The same thing will happen again this week when we will have to sit up late for Giuseppe Verdi's "Requiem" because Gary Cooper has taken over the screen in a full-length spy thriller.

Maybe it's all the result of some deliberate coordination — an agreed-upon parcelling out of listening hours between the various media. If so it's way off its mark. There is no competition. Not between the Requiem and Mr. G. Cooper anyway.

But even without this overlapping and delayed-action timing, radio programmes could (after what I admit is only a cursory, personal, critical inspection) do with a few improvements. This is particularly true of some of the regular non-news features as, for instance, and beginning with the "Green Light" — weekdays at 7.55 a.m. — edited and often narrated by Gideon Hod.

I have yet to meet the male driver who wouldn't like to hear yarns about the Bugattis and what-have-you of yesteryear. But this isn't the time to spin them or explain the difference between a dynamo and alternators. To my mind the morning hours — peak traffic hours — would be better spent telling drivers of road conditions. There are parallel highways along most of the coastal plain. This week a huge trailer blocked one of them (near Herzliya, during the morning). It took hours to sort out the traffic. A timely warning broadcast would have saved many people a lot of time and frayed nerves. A bit of soothing music with the same thing done again at four or five in the afternoon would be welcome, when the masses are homebound again. After all, most cars, trucks and buses are equipped with radios these days.

I wonder whether anyone, apart from people on vacation, ever listens in to all of the 90-minute "Midday" news magazine. It's popular but to my taste also somewhat overdone. One of the narrators has taken a fancy to the sayings of "Hasal" — and proverbs. A poor Mr. Button has to rack his brains to match news items with suitable music — and while this may have occasional merits it has also long since stopped being funny.

No news roundup should, to my mind, last for more than thirty minutes. Let's have a musical break here and there — and perhaps another magazine earlier or later in the day — with less beating around the bush. Music is music — ads may mean hard cash and news is news and never the three shall meet.

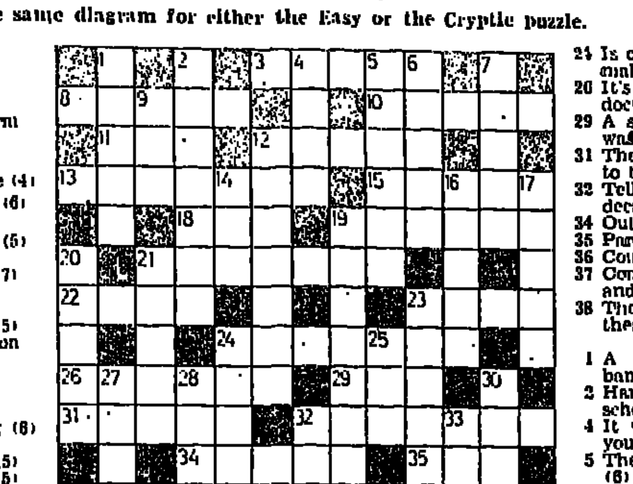
I sometimes wonder which programme caters to whom. Many of the excellent army programmes seem addressed to the Israeli public at large rather than to youngsters in uniform who want primarily to be entertained. This doesn't deter Galei Zahal. For example, the very good "Studio Two" had on its roundup where to set up the electric company's latest super-duper power station (last Wednesday). The choice, as we're given to understand, has now narrowed down to Nahal Taninim, the last, repeat last, of Israel's unpolluted fresh water resources. And Nahal Hadera, which is already irrevocably lost to us anyway. Hadera's industries have turned it into an open, evil-smelling sewer.

Either way, Zikhron Ya'acov and with it a good part of the Carmel range will have all the fumes wafted in its direction. Good-bye to vacationland in those parts of the Shomron.

These crucial questions, will, I bet, affect us for a longer time than Devaluation and Price Controller Mr. Mandelbaum of Mandelbaum Gate — a subject regurgitated by Mr. Joseph ("Tommy") Lapid in the first and extremely boring phase of his "Tonight" programme (last Thursday, Army Programme at 10.05 p.m.) Here the advantage of radio over TV was clearly demonstrated. I didn't have to get out of bed to switch the damn thing off.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

3 Firm beat (5)
8 Relate to (5)
10 Of town (5)
11 Statute (3)
12 Engraving (5)
13 Thorough (7)
15 Hush (5)
18 Cask (3)
19 Plane part (6)
21 Tumbler (7)
22 Longing (4)
23 Sly look (4)
24 Footwear (7)
26 Clammy (6)
29 Assistance (3)
31 Minaret (5)
32 Timeless (7)
34 Eat greedily (5)
35 Painting, etc. (3)
36 Hazard (5)
37 Small quantity (5)
38 Pellets (5)

DOWN

1 Nautical term (5)
2 Charm (7)
4 Manor house (4)
5 Production (6)
6 Strain (5)
7 Instrument (5)
9 Whim (3)
12 Full array (7)
14 Dog (3)
16 Viper (5)
17 Break out (5)
19 Wild carry-on (7)
20 Writhe (5)
21 Awry (5)
23 Sellers (7)
24 Amble along (6)
25 Dish (3)
27 Interlaced (5)
28 Patronage (5)
30 In motion (5)
32 Expectant (4)
33 Important period (3)

Wednesday's Easy Solution

ACROSS.—1, Dean. 4, Eulogy. 8, Wit. 10, View. 13, Computer. 14, Insight. 15, Ermine. 17, Free-trade. 21, End. 22, Egg. 23, Elk. 26, Knees-bend. 27, Styled. 28, Firemen. 32, Unwanted. 34, Dole. 35, Wet. 36, Evenly. 37, Vent.

DOWN.—1, Divi. 2, Ayes. 3, Rich. 5, Ump.re. 6, Out. 7, Yorker. 9, Tot. 11, Inure. 12, Wired. 15, Edge. 16, Isle. 18, Envy. 19, Rend. 20, Age. 23, Ebbed. 24, Kneel. 25, Astute. 26, Kennel. 28, Few. 29, Idea. 30, Mote. 31, Neat. 33, Woe.

Wednesday's Cryptic Solution

ACROSS.—1, Fats. 4, Spa-red. 8, Pop. 10, (fox)Trot. 13, Se-dime-nt. 14, Silicon. 15, Top dog. 17, Charwoman. 21, TWA. 22, Bar. 23, A-MP. 26, Go-between. 27, End-ure. 28, Rat race. 32, Horseman. 34, Diet. 35, Fox. 36, Nu-diS-t. 37, Be-an.

DOWN.—1, Fits (rev.). 2, Too-L. 3, So-so. 5, Poison. 6, Rue. 7, Do-tage. 9, (O)Pen. 11, Right. 12, Tiara. 15, Tare. 16, Do-me. 18, A-wed. 19, Oboe. 20, Ma-S. 23, A-ward (rev.). 24, Peace (Prize). 25, Peahen. 26, Greens. 28, RAF (rev.). 29, Anon. 30, Alde. 31, Eton. 33, Rod.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

CRYPTIC PUZZLE

ACROSS

3 Frizzled fragments (5)
8 Eager to weave braid? (5)
10 Angry with a traitor? (5)
11 Love cannot be *all* bland, evidently (3)
12 It's understood to lead north (5)
13 Press statement from a worker on strike? (4-3)
15 An uppish sort of singer (5)
18 Is fit to serve in the Mercantile Marine (3)
19 Walk or ride on the public thoroughfare (6)
21 Remove obstacles to build a road? (4, 3)
22 Owlish laughter? (4)
23 She shows us at least one way to get £50 (4)
24 Is cut short in the course of making home comforts (3, 4)
26 It's nonsense to suggest a doctor may be evil (6)
29 A successful piece of white-washing (3)
31 They did not go as lambs to the slaughter (5)
32 Tells how dignitaries were decapitated? (7)
34 Out without money? (3, 2)
35 Part of Surbiton (3)
36 County man? (6)
37 Composer with a broken leg and cut arm! (6)
38 They may be tipped at the theatre (5)

DOWN

1 A clan gathering between banks (6)
2 Hardly describes a pet scheme (4-3)
4 It will make things hot for you (4)
5 The best way to be sitting (6)
6 More than reasonable? (5)
7 Suffered a bore? (5)
9 A letter in the box (3)
12 Lute fun that can be so musical (7)
14 Sturdy supporter of Charles II (3)
16 Stock forename for an actor (5)
17 About to work on the answer (5)
19 Invitation to stop (3, 4)
20 Oasts off (5)
21 Entertainment in which I appear in a shift (5)
23 It's not like a seaman to be a celebrity (7)
24 Lie about the position (6)
25 Smooth piece of silk voile (3)
27 You'll find her in the water (5)
28 Goddess of the sunrise, in part? (5)
30 Colourful broken plate (5)
32 Confusion possibly due to the janitor, having a month off? (4)
33 A prestigious game? (3)

TV

FRIDAY

3.30 Rhythmgame. 8.30 Good Evening — with Yosef Yadin and Pnina Salzman. 8.50 Weekly Magazine (1st edition). 9.30 Maigret et son Mort. 10.50 News. ARABIC: 6.30 News. 6.50 Full-length film.

SATURDAY

6.00 Cartoons. 7.30 Hamavdil. 7.50 Weekly Magazine (2nd edition). 8.30 Ironside: All in a day's work. 9.20 Mabat Sport. 10.00 News. ARABIC: 6.30 Music and Song. 7.00 News. 7.15 Forum.

SUNDAY

6.00 The Pogels. 6.12 Sport for Youth. 7.30 Bewitched: Accidental twins. 8.00 Mabat. 8.20 Moked. 9.05 The Storefront Lawyers: First we get rid of the principal. 9.55 News. 10.00 Service Broadcast. ARABIC: 6.30 Sami and Susu. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 8.15 Message by the Minister of Education for the opening of the school year. 10.25 Science 6. 11.25 Geometry 5. 9 — Tales of the Hodja. 10.00 Algebra 9. 8.30 English 3 — Lesson 1. 9.05 English 12.00 English 10 — Tic Tac Toe Quiz. 12.30 Arithmetic 6. 1.35 Arithmetic 8.

MONDAY

6.00 Lassie. 6.25 Children's Stories. 7.30 Les Contes de Guy de Maupassant: Le premier rendezvous. 8.00 Mabat. 8.20 Welcome — with Uri Zohar. 9.05 Graham Greene — from the "Omnibus" series. 9.55 News. ARABIC: 6.30 On science, technology and medicine. 6.45 Messages to relatives and friends. 7.00 News. 7.15 Sport. INSTRUCTIONAL: 8.15 Message by the Minister of Education for the opening of the school year. 8.30 English 5 — Lesson 1. 9.10 English 6 — Mother's Day. 10.00 Biology 9. 10.25 Geometry 8. 11.00 Biology 8. 11.25 Arithmetic 7. 12.00 Biology 10. 12.30 Physics 7. 1.35 Technology 9.

TUESDAY

6.00 David Copperfield. 6.25 Puppetshow. 7.30 Family Affair. 8.00 Mabat. 8.20 Documentary: "Grizzly." 9.05 The Saint: Escape Route. 9.55 News. 10.00 Service Broadcast. ARABIC: 6.30 For the Family. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 8.15 Citizenship 7. 9.05 English 9 — Tales of the Hodja. 9.35 English 5 — Lesson 2. 10.00 Algebra 9. 10.25 English 6 — Mother's Day. 11.00 Algebra 10. 11.35 English 7 — The Strange Man. 12.00 English 10 — Tic Tac Toe Quiz. 12.30 English 8 — The Meeting. 1.35 Arithmetic 7.

WEDNESDAY

6.00 Adventure. 7.30 The 21st Century. 8.00 Mabat. 8.20 Morasha. 8.35 "Juliette, ou la clé des songes" — full-length film with Gerard Philippe. 9.55 News. ARABIC: 6.30 Quiz. 7.00 News. 7.15 The Israeli Arabs. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.10 English 7 — The Strange Man. 9.35 English 5 — Lesson 2. 10.00 Technology 9. 10.35 Arithmetic 8. 11.00 Biology 9. 11.25 English 8 — The Meeting. 12.00 Technical Drawing 9. 12.30 Arithmetic 6. 1.35 Physics 7.

THURSDAY

6.00 Headlines and Margins. 7.30 The Three Musketeers: Audacity (part 4). 8.00 Mabat. 8.20 Breugel — from Sir Kenneth Clark's series. 8.30 The Entertainment Broadcasting Service: Osaka. 9.40 Sport: the match of the week. 10.26 News. ARABIC: 6.30 The Story of Cowboy Billy Martinelli. 6.55 Circus. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 8.15 Arithmetic 6. 9.35 English 9 — Tales o. the Hodja. 10.00 Technical Drawing 9. 10.25 Mathematics 8. 12.30 Science 6. 1.35 Sur le pont.

ON THE AIR

FIRST PROGRAMME
256, 340.5 and 221 M.

NEWS:—Today: 12.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 8.00, 9.00 10.00 and 12.00 a.m.: 1.00, 2.00, 5.00, 6.00, 7.00, 8.00 10.00, 11.00 and 12.00 p.m.

SECOND PROGRAMME
457 and 423 M.

NEWS: — Today: 6.05, 7.00, 8.00, 9.00 10.00, 11.00 and 12.00 a.m. 100, 2.00, 3.00 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 7.06, 8.00, 9.00, 10.00, 11.00 a.m. 12.00, 1.00, 2.00, 3.00 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, 12.00 and 1.00 a.m.

FIRST PROGRAMME
Today

11.13 a.m. Opening. 11.16 Programmes for Pupils. 11.51 Song and Melody. 12.05 Close Down.

1.58 p.m. Opening. 2.10 Mother and Child. 3.05 Shabbat Songs. 3.20 Kabbalat Shabbat." 4.04 Language Corner. 4.30 "Choirs." The "Jysk Akademisk Kor" from Denmark. 5.06 Classical Request Programme: Chopin: Krakowiak opus 14 for Piano and Orchestra (Soloist: Peter Frankl: Conductor: Robert Wagner); Schumann: "Requiem fuer Mignon" (Soloist: Maura Moreira — Contralto; Conductor: Robert Wagner); Hindemith: "Nobilissima Visione" (Conductor: George Szell). 5.55 Announcements. 6.05 "What will be heard?" — a preview on next week's music programmes — produced by Alexandra Melamed. 6.30 Literary Magazine. 7.07 "The Weekly Column." 8.10 Images, Pages and Songs for Shabbat. 8.30 Friday Evening Concert — (Stereo) produced by Alexandra Melamed — Mozart: Symphony No. 40 in G-minor, K. 550 (The English Chamber Orchestra conducted by Benjamin Britten); Debussy: Rhapsody No. 1 for Orchestra with Solo Clarinet (The New Philharmonia Orchestra — Clarinet: Gervase de Payer; Conductor: Pierre Boulez); Ami Maayani: "Camran" Symphonic Metaphora (The Israel Philharmonic Orchestra conducted by Zubin Mehta); Rachmaninov: Piano Concerto No. 2 (Soloist: Agustin Anievas with the New Philharmonia Orchestra conducted by Moshe Atzmon). 10.05 "What Do You Say" ed. A. Ahi Neomi. 11.05 "Repeat Broadcast" — "Composers suggest ..." — The Composer Zvi Avni. 12.05 Close Down.

Tomorrow

7.58 a.m. Opening. 8.07 Programme Announcements. 8.15 Morning Concert: Vivaldi: Concerto in C-major for two Trumpets, Strings and Continuo ("I Solisti di Zagreb" conducted by Antonio Janigro); C.P.E. Bach: Double Concerto in E-flat major for Harpsichord, Fortepiano and Orchestra (Soloists: Li Stadelmann and Fritz Neumeyer); Mendelssohn; Overture to "A Midsummer-night's Dream" (Conductor: Otto Klemperer). 9.05 World of Science. 9.35 Musical Quiz. 10.05 The Weekly Diary." 10.52 Hebrew Songs. 11.03 "Curtain Up." 12.05 "The Month's Interview." 1.05 Concert: J.S. Bach: Suite No. 1 in C-major (The Bath Festival Chamber Orchestra conducted by Yehudi Menuhin); Mozart: Violin Concerto No. 5 in A-major, K. 219 (Zino Francescatti, with the Zurich Chamber Orchestra conducted by Edmond de Stoutz). 2.10 Close Down.

5.06 p.m. "A Handful of Tunes" — Composers suggest . . . Yehezkel Braun. 5.55 Announcements. 6.05 "Anecdote" — Little Tales on Great Musicians. 6.30 Middle East Magazine. 7.50 Bible Reading. Daniel, chaps. 7 and 8. 8.10 "Hamavdil." 8.40 Songs in Yiddish. 9.00 "Music in a Breeze." 10.05 Literature. 10.35 Recital — Heruth Israeli plays: Franz Czsellitzer: Nine Preludes; Liszt: Two Etudes. 11.05 Selihot Prayers. 12.35 Close Down.

JERUSALEM CALLING

292, 407 and 443 Metres
(677, 727 and 1025 kHz.)
1.30-2 p.m.
English Programme

SECOND PROGRAMME
Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock 6.55 Programme Announcements. 7.05 Press Review. 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 9.05 "Good Morning" (cont.) 9.49 The Small Ad. Corner 10.05 Housewife's Corner. 12.07 Programme for the Worker and the Employer. 12.30 "At Midday" — News and Music. 2.35 Week-end — ed. by D. Guttman, presented by Yossi Banai. 4.05 "Radio-teens." 4.30 "Who's Afraid of Classical Music." 5.04 Interview with Haim Hefer. 6.05 "Green Green". 6.59 Close Down.

9.05 p.m. Shabbat Shalom — story, song and proverb. 10.04 "Musical." 11.05 "Close to my Heart." 12.05 Night Music 1.05 a.m. Close Down.

Tomorrow

6.58 a.m. Opening. 7.00 Religious Services. 7.16 Hebrew Songs. 7.35 Announcements. 7.40 Hebrew Songs (cont.) 7.55 Today's Programmes . "A Place at the Top" — from the Israeli Hit Parade. 10.05 "Classic and Light." 11.08 Yehoram Gu'on in a Solo Performance. 12.05 "A Musical." 1.05 A detective serial. 1.40 Cantorial Programme. 2.10 Where To Go and Light Music. 2.35 Popular and Liked 5.04 "It's a matter of Character". 5.52 Reminiscences from Eretz Yisrael. 6.05 "I am a New Immigrant." 6.25 Sport. 6.45 Hebrew Songs. 6.59 Close Down.

9.05 p.m. Our Songs. 9.30 Jazz Corner. 10.05 "Radio-Tek" — with Moshe Timor. 12.05 Night Music. 1.05 a.m. Close Down.

FOURTH PROGRAMME
443, 407 and 101 M.

Today and Tomorrow: News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m. 2.00 and 8.45 p.m. Arabic Programme: 5.58-7.00 a.m.; 7.30 9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-13.15 a.m.

ENGLISH PROGRAMME
(407, 292, 443 and 42 M.
737, 1025, 077, 7180 kHz)

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Sound Pictures of Life in Israel. 8.30 Newsdesk — News and Newsreel.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew: "A Line and a Song." 7.30 Yiddish. 8.00 Ladino 8.15 Mograbi. 7.30 Rumanian. 8.45 Russian 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: Art and Culture. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian 9.00 Close Down.

ARMY PROGRAMME
216, 225 and 235 M.

Today 11.00 a.m. Requests Programme 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.) 12.30 The Jewish Point — with Hanna Zemer. 12.35 Requests (cont.) 1.00 News. 1.05 Hebrew Songs — Requests 1.30 Sports Corner. 1.35 Requests (cont.). 1.55 Announcement for Soldiers. 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

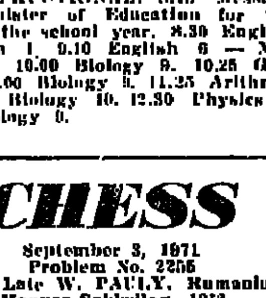
2.57 p.m. Opening. 3.00 News. 3.05 Reading the "Haftara." 3.07 "Old and Good." 4.00 News. 4.05 Requests from Soldiers. 5.00 News. 5.05 The Third Hebrew Hit Parade. 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Tradition 7.00 News. 7.10 Ram Evron's Weekly Magazine. 8.00 News. 8.10 With Zippi Shavit (repeat). 9.00 News 9.05 Shmuel Shai's Magazine. 10.00 News. 10.05 My Hit Parade with Boaz Shar'abi. 11.00 News. 11.05 With Uri Zohar. 12.00 News. 12.05 Close Down.

Tomorrow: 11.00 Opening. 11.05 "Sandwich" — Sketches and Songs. 12.00 News. 12.05 Trials in History. 1.00 News. 1.05 Personal Questions. 2.00 News. 2.05 Close Down.

2.57 Opening. 3.00 News. 3.05 Songs and Tid-bits. 4.00 News. 4.05 A Payis Game. 5.00 News. 5.05 Radio Stage. 6.00 News. 6.05 An Hour with Avner Hizkiyahu. 6.45 Anyway. 7.00 News. 7.05 Personal experience. 8.00 News. 8.05 With One Singer. 9.00 News. 9.05 Two Goals — radio game — ed. by M. Priman. 9.30 Music from films and musical shows. 10.00 News. 10.05 Direct Dialling. 11.00 News. 11.05 Direct Dialling (cont.). 11.45 Bed-time Story. 2.00 News. 12.05 Close Down.

CHESS

September 3, 1971
Problem No. 2256
The Late W. PAULY, Rumania
Magyar Sakkvilag, 1912



Ke; Rel, Re4; Bb1, Bh4; Kth2; Pb2, b4, d5, e2, e6, f3. (12).
Kel; Bd1; Ktf3; Pb3, b6, d7, e7, h5, h6. (9)

White mates in four (4x)

SOLUTIONS. Problem No. 2253 (Breuer): 1.Rf4! R:f4 2.Bd8 Rb4 3. Kte5x; 1.Bd8? Rb1!; 1.Rf6? Kb3; 1. Rf5? Ktd5!

THE WORLD CHAMPIONSHIP

Grandmasters Robert J. Fischer of the U.S. and Tigran Petrosian of the Soviet Union will meet this month in the finals of the world championship candidates' matches, the winner of which will face world champion Boris Spassky next year. The venue of the event has yet to be decided upon. Fischer said he will not play in Russia and he suspects that Petrosian will not play in the United States. Yugoslavia, Greece, France, Holland and Argentina were mentioned as the possible places for the match. Fischer and Petrosian have played each other 18 times since 1958. The score is 9-9 (three victories each and 12 draws). In a recent interview Fischer said of Spassky: "He's not that thorough. I expect to beat him." He has to overcome Petrosian first, and most experts believe he will.

RAPID FIRE

Last week we reported on Fischer's stunning victory in the Manhattan Club Lightning Tournament (also known as "Rapid Transit", "Speed Tournament", "Rapid" and "Five Minute Chess"). Here is one of the games from the event:

Ruy Lopez

R. FISCHER — W. SHIPMAN

1.e4 e5 2.Ktf3 Ktc6 3.Bb5 Ktge7 4.c3 d5 5.Kt:e5 d:e 6.Qe2 Qd5 7.Kt:c6 Kt:c6 8.d4 Bf5 9.Ktd2 0-0-0 10.0-0 Bg6 11.Ktb3 f5 12.Be3 Qf7 13.B:c6 b:c 14. Qa6+ Kd7 15.Kta5 Qe6 16.c4 Be7 17. Rfd1 Rb8 18.d5 c:d 19.R:d5+ Bd6 20. Rad1 Ke7 21.Ktc6+ Kf7 22.Kt:b8 R:b8 23.R:d6+ c:d 24.Q:a7+. Black resigns.

Former world champion Mikhail Tal recently accomplished a similar feat by defeating all of his 17 rivals in the Moscow Lightning Championship. The following game could be awarded a brilliancy prize in a regular tournament:

Pirc—Ufimtzev Defence

M. TAL — E. VASJUKOV

1.e4 d6 2.d4 Ktf6 3.Ktc3 g6 4.Bg5 c6 5.Qd2 Ktbd7 6.f4 h5 7.Bd3 Ktb6 8. Ktf3 Bg7 9.0-0 b4 10.Kte2 d5 11.B:f6 e:f 12.f5 a5 13.Ktg3 0-0 14.e5 f:e 15. d:e Kte4 16.Qf4 Qb6+ 17.Kh1 Qe3 18.Qh4 Kt:e5 19.f6! Kt:f3 20.R:f3 Qh6 21.Qd4 Bh8 22.Re1 Be6 23.Bf5! Rae8 24.B:e6 R:e6 25.R:e6 f:e 26.Qe5 B:f6 27.Q:e6+ Kg7 28.h3 Qe1+ 29.Kh2 Q:c2 30.Qd7+ Rf7 31.Kth5+! g:h 32.Rg3+ Kf8 33.Qd8+! Re7 34.Qd8+. Black resigns.

From the Yugoslavian Team Championship here is a fine win by the young Grandmaster Ljubomir Ljubojevic:

Alekhine Defence

L. LJUBOJEVIC — D. MAROVIC

1.e4 Ktf6 2.e5 Ktd5 3.d4 d6 4.c4 Ktb6 5.f4 Bf5 6.Ktc3 e6 7.Ktf3 Be7 8.Be3 0-0 9.Qb3 d:e 10.Kt:e5 a5 11.a3 Kt8d7 12.Be2 a4 13.Qd1 c5 14.Kt:d7 Kt:d7 15.Kt:a4 c:d 16.B:d4 Qc7 17.0-0 b5 18.Ktc3 b:c 19.g4! Bd3 20.B:d3 c:d 21.Q:d3 Rfd8 22.Rae1 Kte5 23.f:e B:d4 24.Qf3 Qb6 25.Q:f7+ Kh8 26.Kh1 Bf6 27.Ktd5!! R:d5 28.e:f Rg5 29.Re7 Q:b2 30.Rfe1 Rg8 31.Rd1 h6 32.Q:g8+ K:g8 33.f7+ Kh7 34.f8Q Qe5 35.Qf1 Q:g4 36.Re4. Black resigns.

The above game, annotated by I.G. M. Janosevic, was published in the newly introduced feature "Game of the Month" of the monthly SHAHMAT, August 1971, which is now on sale.

ELIAHU SHAHAF

A WEIRD ONE

BRIDGE
By George Levinrew

TODAY'S deal, played in a kibbutz, could well be the forerunner of what may occur tomorrow at the First Annual Kibbutz Bridge Championship at Kibbutz Izrael.

S Dlr

	Diane Heymann NORTH ♠ Q 10 6 3 ♡ A K Q J ◇ A K Q 5 4 ♣ —	
WEST ♠ A K J ♡ — ◇ 6 ♣ A K J 10 8 6 4 2		EAST ♠ 9 8 7 5 4 2 ♡ 10 9 7 4 3 ◇ — ♣ 7 5
	Michael Heymann SOUTH ♠ — ♡ 8 6 5 2 ◇ J 10 9 8 7 3 2 ♣ Q 3	

Today's deal was a rubber bridge hand. How varied the results would be if played in a duplicate game! The problems are solely in bidding with the play being quite obvious.

The vulnerability was not reported. South passed. I know him to be an aggressive bidder, and I assume that North-South were vulnerable since he did not open 3◇. West had a chance for some heroics. He could open 2♣, or even 6♣. I would hesitate to recommend the best opening bid, but his actual 1♣ opening was far too anemic unless it was intended for a strong forcing bid. But even so . . . ?

North demonstrated her game going hand by bidding 2♣. What would she have done over 6♣? Double? East had the good bridge sense to take blocking action. He bid 3♠. South, with confidence in his wife (a rare quality in couples at the bridge table), bid 4♡. West bid 4♠. North naturally doubled, and East and South passed.

West unfortunately was scared and bid 5♣. Surely his partner must have something? Of course with a ♡ lead 4♠ would have been set — probably two tricks. But the running away opened the Pandora's Box. North also thought that her partner had something so she bid 5♡. East doubled, and South believing in the safety of his long ◇ suit bid 6◇. North, to her husband's anguish and subsequent delight, did 7◇! Good work Diane. There was no problem in the play. And West, unless North led a ♠, could make 7♣!

Spanning the history of modern art at T.A. Museum

By Reuven Berman

THE two new — chronologically sprawling — exhibitions just installed in the Zucker and Yaglom Halls of the new Tel Aviv Museum building are spread thinly over the greater part of modern art, from the 1870s to the 1960s. One of the shows is devoted to Impressionism, Expressionism and Ecole de Paris, while the other covers post-Cubism, Surrealism and abstraction. There are 224 works, most of which belong to the museum. This basic and largely familiar body has been reinforced by some 40 works from the Irma and Siegfried Ullmann Collection of the Weizmann Institute (the first official debut in Israel of works from this collection of 20th century art) and several works, among them a large Miro on brown paper, from a collection made up of paintings contributed by Paris artists to the city of Rehovot during the tense weeks preceding the Six Day War.

Few masterworks

This is hardly a collection of masterworks nor is it a self-evident stage-by-stage unfolding of what happened in art since Manet and Sisley and Co., abetted by dealer Durand-Ruel, launched their conceptual-perceptual revolution called "Impressionism." It includes a good many of the most illustrious artists in the last 130 years of Western art as well as secondary and tertiary figures. However, even where the leaders in this assembly are concerned, only a sparse handful of the paintings and sculptures on view can be classified as major works. But considering the circumstances which beset the museum, this is a state of affairs that justifies sympathy and calls for tolerance.

Our demand for uncompromised quality in a show imported from abroad at great expense and effort (if it isn't first-class, why bother?) cannot be made with equanamity in regard to these two exhibitions at this particular time. It would be unrealistic and unjustifiably harsh to expect definitive anthologies of two exhibitions of such scope and dimensions that are based solely on two local resources, that of the Tel Aviv Museum and a semi-private collection. A scholarly, accurate gathering together of the highest and most characteristic achievements of the schools and movements covered, or any one of them singly, however generalized or synoptic, would be an Herculean if not impossible international operation even for a far older, vastly more endowed and more auspiciously located European or North American museum.

The new museum building, which cost a fortune to build and which is still incomplete, has sizeable outstanding debts and a massive annual overhead of administration and maintainance costs to meet, has left the management hard put to carry through two of the museum's central functions, i.e., the steady cultivation in size and quality of the permanent collection and a continuous programme of changing exhibitions. The stop-gap measure resorted to is that of large shows (they all have to be large due to the scale of the halls) held for durations of several months or half a year. The "Art and Science" show has assumed semi-permanency and the exhibition of Israeli Painting and Sculpture will probably continue until early winter. Illustrated catalogues to both these shows are now available. The two new shows of modern art will also be held for several months though certain changes may be made in their contents. Thus the new building is kept functioning without expensive loan shows from abroad. All considered, a not insignificant achievement and a brave effort to make the best of an embarrassing situation.

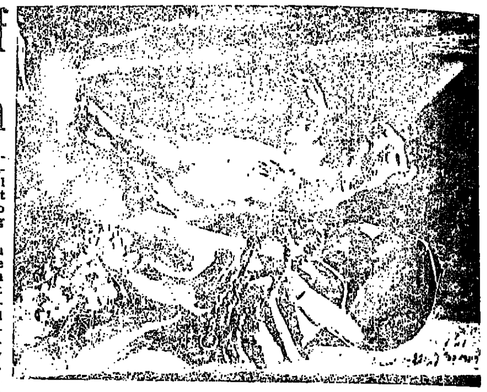
That the two shows are ridden with voids and trivialities will be obvious to any visitor familiar with modern art. But this is the best that the museum's storeroom — the most easily accessible and cheapest source of exhibitions — can produce. It is also an exhibition whose catalogue can be any one of innumerable books that survey modern art, thus making a museum-produced catalogue unnecessary.

These two shows also serve another function. As a reflection of the museum's collection they are a mute plea for benefactors — for art works, for bequests, for acquisition funds. The discrepancy between the calibre of the building and the rather unexciting average contents of these two halls is there for all to see and, hopefully, to be acted upon by those capable of doing so.

RICHARD LINDNER: "Clowns" (1950-51)

10 Ensors

Still, the collections do contain a smattering of fine works and curiosities, sufficient to sustain an uneven and broken chain of interest. For those taking the didactic guided tour, the shows provide adequate historical examples for a surface-scratching survey of the ora. Among the exhibits of more than ordinary interest I found a group of no less than ten works by that gifted and unpredictable precursor of expressionism and abstract expressionism, James Ensor. The group reflects three periods in his work: the wispy pastel-toned almost abstract seascapes that recall Turner, the macabre carnival masks and finally two hushed, dark, melow landscapes from 1931. The one Soutine is either superior to those in the ensemble of his works in the inaugural show of "20th Century French Painters" or it looks better isolated. Abraham Mintchine (died 1931), of the Jewish Paris School, has saved a painting from banality by doing interesting things with a cloud-cast shadow that falls across a street and building. Kikoine (died 1968), of the same school, is represented by a spring-like vibrant landscape. Louis Corinth's handling of pigment and tone in the small still life "The Dead Squirrel" (1913) is brilliant and may well be one of his best canvases.



LOUIS CORINTH: "The Dead Squirrel" (1913).

There are several reliefs ("sculpted paintings") by Alexander Archipenko, but the free-standing assemblage head done some time between 1914 and 1918, with its odd but perfect balance, somehow manages to look new. A 1917 rendering of an imaginary deserted plaza by de Chirico ably represents that artist's best "metaphysical" period whose products are now permanently installed in the psyche of 20th century man.

What appears to be the latest work in the show is a large painting by Kenneth Noland. Done in 1965 it contains a green background on which appears a red triangle, its base flush with the bottom edge, on which is a violet circle. Is 1965 earlier and mustier than we think or was this just one of Noland's bad days?

Among the sculptures (all small) are works by Rodin, Degas, Epstein, Orloff, Antokolski, Chauvin, Giglioli and Harkavy (a strange Semitic female head).

For sheer curiosity value there is Vlaminck's actual pigment encrusted palette, carefully framed and signed; a clumsy 1951 grotesquerie by Richard Lindner which predates in almost every way the super-sophistication and razor-sharp bite of his later work; a totally unimportant 1948 painting by Allan Davie done before his well-known whimsical biotic style came into being; and a watercolour by Leonid Pasternak, father of Boris.

CLAUDE MONET: "Portrait of a Man" (1884).

The downstairs cafe is now functioning, in pleasant surroundings and with fashionable white sculpture-like plastic tables and chairs. There are also a few seats scattered about the halls now for the foot-weary. But the lighting on the paintings needs readjustment: many paintings have shadows cast on them by their frames. A close look at the large segmented reclining bronze figure by Henry Moore in front of the building as you enter or leave will reveal a powerful work of genius.

GALLERY GUIDE

JERUSALEM

ISRAEL MUSEUM

Jacques Lipchitz at Eighty — 100 sculptures and drawings (Ida Crown Plaza and Sperlins Hall), 126 bronze maquettes by Jacques Lipchitz (Billy Rose pavilion). Paintings from the Museum collection (Schwarts-Goldman Hall). 13 Lithographs by Gerl Biebrards for 6 poems by Dylan Thomas (Library) from Sept. 7. Early Mediterranean and Near-Eastern cultures (Bronfman).

Athens — Its Golden Age (Youth Wing).

Albrecht Dürer — woodcuts and engravings (Cohen Hall).

Two paintings by Edward Lear: "Jerusalem" and "Bethlehem".

SALAMA MANIS — Jerusalem debut of young ex-Bezalel student who shows semi-whimsical, semi-surrealist like drawings, mostly of nudes juxtaposed with birds and others or actually growing out of them; the range might be described as dating from early Chagall to middle Miro through late Klee. The line is ingratiating enough to represent itself as "sensitive." But the artist dropping in quite weakly and impressionist. The artist builds as he goes and as he sets himself no problems, there are no results interesting solutions. "Ari's Bird" is a deft charm. (Engel Gallery) till Sept. 12. (M.K.)

COLLECTORS' CHOICE. — Marvellous new semi-kinetic sculptures by Benzal Ezra, who is making an international reputation, as well as several Zaritskys and new works by Bas, Korea and others (Rina Gallery, by appointment tel. 636076 or 11-1; 4-7 except Friday, 90a Herzl Blvd.).

JEWISH ART SALE — open to public Mon. only 10 a.m.-1 p.m. Proceeds to Bayit Vegan Synagogue (Beit Ha'am).

CENTRAL GALLERY — New venture specializing in original lithographs by leading Israeli artists, (Betsy Hacmeli, near corner of Rehov David Hamelech).

NORA GALLERY — Summer collection, 11.30-1.30, 4.30-6.30, Sat., 11.30-1.30 (Closed Wed., Fri.).

IZY AMIR (silk and masks), WALDOMIRO DE IKEIN (paintings from Brazil), HESOOR LIMB (paintings from Korea), AYALA ISZAVICH (graphics). Opening Sat. (Artists House).

TEL AVIV

TEL AVIV MUSEUM. — Two new exhibitions: 1) Post-Cubism, Surrealism and Abstract paintings from the Irma and Siegfried Ullman Collection (Weizmann Institute) and from the Museum Collections; 2) Impressionism, Expressionism and School of Paris. Other continuing exhibitions: Israeli Painting and Sculpture, "Art and Science" (with accompanying films in the small auditorium). All the above in the new building on Sderot Shaul Hamolech.

BRAUER — Etchings in colour by "fantastic realist" who lives in Kfar Hod. Works on exhibit are from "The Book of Proverbs" and from "Brauer's Book of Songs." OLD JAFFA (Old Jaffa Gallery).

MAREK CECULA — Whimsical ceramic sculptures. (Chemerinsky Gallery, 36 Gordon).

ROSA ROSENBERG — Visiting surrealist painter from Mexico. (Mabat Gallery, 31 Gordon).

ZIPPORA SALOMON-DUBI — Paintings by artist of Kibbutz Ashdot Ya'acov. (320 Gallery, 220 Ben Yehuda).

YOSEYEF HOCHGLESEN-SEGAL Raredays geometric designs in restrained but richly orchestrated colours by U.S. artist. (Katz Idan Gallery, 19 Frishman).

DVORA SCHOCKEN COLLECTION — a broad but selective spectrum of works by Israelis (Dvora Schocken Gallery, 52 Herzel Blvd.).

HELEN COVENSKY — Abstract oils reflecting the exuberance of nature, done in Israel by visiting U.S. artist. (Lim Gallery, 170 Ben Yehuda).

SEVEN ARTISTS — Paintings by Bruria Ga'ash, Yigal Vardi, Hanna Zeldenberg, Enoch Hemsky, Tova Yanai, Naftali Landsberg and Zemah Shail. PETAH TIKVA (Yad Lebanim Memorial Museum).

ZVI GORDON — First show of naive paintings by 80-year-old. PETAH TIKVA (Yad Lebanim Memorial Museum).

BEIT LEVIK COLLECTION — Carefully selected ensemble of paintings in various media that reflects the best of Israeli art during recent years. Maturity, moderation and depth rather than innovation and raging expression are the key values. (Beit Levik Art Gallery, 50 Dov Hoz).

BINETH COLLECTION — The emphasis is on lyric-representationalism but the range is wide and liberal and the quality impressive. All works by Israelis, some of them living abroad. (Bineth Gallery, Frug St.).

KLATORKIN COLLECTION — Consistently non-abstract collection of paintings and sculptures (most of the latter in the patio) that features contemporary impressionist, expressionist and surrealist works by Israelis and three French-Jewish painters. (Hadassah Klatchkin Gallery, Frug St.).

DUGITH COLLECTION. — Small paintings in lighter summer spirit, on canvas and paper by Israelis. (Dugith Gallery)

MAKONDE SCULPTURES. — Contemporary ebony sculptures of the Malagasy Republic's Makonde Tribe which contain striking parallels to surrealist forms and images. BAMAT AVIV (Museum of Folklore and Ethnography, Museum Ha'aretz (Complex).

GORDON COLLECTION — One of the finest samplings of recent Israeli art and experimentation to be seen in this country. Works by many artists not represented in other Tel Aviv galleries. (Gordon Gallery II, 4 Natan Hehaham).

HAIFA

DVORA SIMHONI. — A painter in oils ranging from primitivism to a more subtle manner. Although her manner is polished, figuration is weak — those in "Rest" and "The Fair" are just sufficient within the terms of her style. Consequently she is eminently a colourist restraining colour within hard edge areas; only the delicate light blue of the couch in "In the Room" overwhelms the composition. Her two best pieces are "Still Life" (1) where the flowers complementing the small reproduction of Goya's "Maja Vestida" create an effect of a trompe-l'oeil emblem; and "Still Life" (2) for the very finished combination of black telephone and gold clock not harmoniously on a red background. (Beit Aba Khoushy). Till September 24. (H.)

BLUMA OBERS. — Paintings. (Museum of Modern Art).

ISRAEL BARNEA (Kibbutz Ein Gedi). — Sculpture. (Beit Aba Khoushy). Opening Sat., 11 a.m.

JOSEPH ZDROYEVICH. — Oils. (Nahman's Gallery). Opening Sat., 11.30 a.m.

ARTS & CRAFTS IN JAPANESE ART — A selection of kakemonos, colour prints, drawings and book illustrations which bring out the Japanese interest in and curiosity over the ordinary things of daily life. (Museum of Japanese Art). Till end September.

HERMAN ROSENBLUM (the late). — Tinted drawings of portrait heads of both sexes and all ages. He knows how to draw but characterization, especially of old men, is poor or to type. (Beit Abba Khoushy). Till September 10.

ORIGINAL POSTERS FOR THE OLYMPIC GAMES, MUNICH, 1972 — A set of 21 designed by 21 well-known international artists, each in the style associated with him. (Goldman's Gallery).

Ashdot Ya'acov (Hameuhad)

YOEL LOTAN (Mishmar Hasemek) — A retrospective exhibition of 110 photographs somewhat crowded although classified more or less in order of subjects, over the period from 1925 until today. (Uri & Rami Museum). Till September 8.

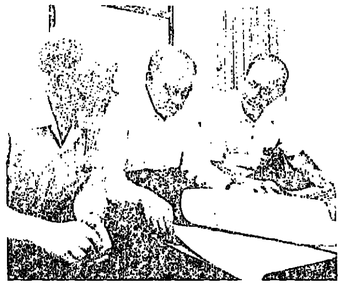
MUSIC AND MUSICIANS

By Yohanan Boehm

A MODEST but significant little ceremony took place this week in the office of the Hebrew University's President, Mr. Abe Harman. A musical score was handed over to him to be included in the growing collection of original manuscripts at the National Library. The carrier was Moshe Yegar, Consul-General of Israel in Philadelphia, the donor-composer Joseph Castaldo, President of the Philadelphia Musical Academy, the score — "Cycles."

Mr. Castaldo, a non-Jew, spontaneously dedicated the work (written in 1970) to the people of Israel because "I felt it was an appropriate gesture considering the state of the world and that all art, especially music, is a peace-giving sign." He explains that the work shows "the juxtaposition of the violence that exists with the serenity and beauty one also finds in the world" and that the title represents life cycles, art cycles and national cycles. He added that through the Israelis he has known and through his studies, he is a great admirer of the Israeli people and their accomplishments. This is the first time Mr. Castaldo has dedicated a composition to a people.

Castaldo studied at the Philadelphia Conservatory of Music and the Manhattan School of Music. His earlier works, in the 'fifties, showed influences by Persichetti, Schuman (not Robert, but the American William), Berg and Varese. In "Cycles I" — meanwhile he has written "Cycles II" this year — his development is away from the traditional thematic approach and toward a greater interest in sonority, texture and timbre. The large number of percussion instruments rather dominates the score (at least visually, but the traditional "face" of an orchestral score will not be found in these pages — it is all graphs, beautifully executed, with very few notes indicating exact pitch. Mr. Yegar told me that it is a very exciting piece but "the second time I heard it, I understood more of it." The premiere was performed in May, 1970, for the 22nd Independence celebrations: the Israeli contribution was a work by Noam Sheriff, which had been commissioned by Philipp Klein, a Philadelphian. This occasion coincided with the 100th anniversary of the founding of the Philadelphia Musical Academy. Income derived from this concert was set aside for scholarships for Israeli music students to study at the PMA and this year two promising violinists from Israel, selected during a visit by the string department's head, will be the beneficiaries of this fund.



Examining the Castaldo score: Moshe Yegar (right) with Avraham Harman and Yohanan Boehm. (left).

Mr. Yegar did not want to entrust postal services with the forwarding of the rather large score, and so he waited for the first opportunity to hand over the score in person. Mr. Castaldo, of course, would love to have this work performed in Israel, though I wonder if any musical body here could do it properly. The IPO does not go in for this sort of thing; the Radio Orchestra and the Chamber Ensemble are probably too small and not "advanced" enough to cope with the demands of the score. In Philadelphia, the work was executed by students of the Academy, but this institution specializes in contemporary idioms — in contrast to Eugene Ormandy and his staid Philadelphia Orchestra — and according to Mr. Yegar did it very well.

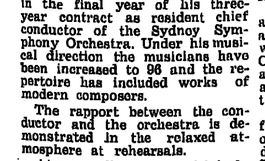
* * *

PIANIST David Bar-Ilan, Haifa-born and living in New York for the last few years, came here for the summer — to practice. He says that with about 30 concert engagements during the season he has not much time to brush up his repertoire or even study new music. And New York in the summer is unbearable, so it was Haifa this time, practising eight hours a day at the piano — it's hard to be a pianist! He is suffering from home-sickness — aggravated by his American wife's falling in love with Israel and the intention to give his two children an Israeli education. But the problems besetting the settling here of musicians, which we discussed in this column recently, are very acute, particularly in his case: all his connections are in the United States and, even with modern jets, it's quite a distance. And here, a "concertising" artist has not much opportunity to appear in public.

* * *

A VISIT of unusual character — a pilgrimage of an Italian children's choir to the Christian Holy Shrines in Israel — will give us the opportunity to hear a group — reputed to be a very fine choir — in a single concert at the Jerusalem Khan on Sunday night.

The choristers are between three and 12 years old. Selected from among 150 singers, they will number 85 at the appearance at the Khan. Founded seven years ago, the choir won first prize in the Italian Television competition and has learned specially for us "Kova Tembel" and "Heveinu Shalom Aleichem." Miss Ventre is the dedicated conductor of the choir which thrives under the auspices of the Franciscan Order. The concert will be under the patronage of the Ministry of Tourism, the Foreign Office and the Jerusalem Municipality in cooperation with the Franciscan Order.



Israeli completes three years with Sydney Symphony

By Marjorie Thomson

RELAXED, informal, co-operative are the terms that are used mutually by Israel-trained conductor Moshe Atzmon and the musicians of the Sydney Symphony Orchestra to describe their relationship. Atzmon is now in the final year of his three-year contract as resident chief conductor of the Sydney Symphony Orchestra. Under his musical direction the musicians have been increased to 96 and the repertoire has included works of modern composers.

The rapport between the conductor and the orchestra is demonstrated in the relaxed atmosphere at rehearsals.

Atzmon, slim and boyish-looking, with crisply curling hair, helps to remove the lid of the grand piano, talks to orchestra members. It is his unpretentious manner, his obvious talent that impresses the musicians and the critics.

Moshe Atzmon was born in Budapest, Hungary but his family migrated to Israel in 1944. He began his musical studies with the cello and later studied the piano at the Tel Aviv Conservatorium and is a former professional French horn player with the symphony, ballet and opera orchestras in Israel. Later, he was permanent conductor of two Israeli orchestras.

He has received international awards for conducting and, among others, has conducted such well-known orchestras as the Chicago Symphony, the Berlin and the Vienna Philharmonic and the Spanish National Orchestra.

The Sydney orchestra was reformed in 1946 as a full-time orchestra of 52 players subsidized by the Government of New South Wales and the Council of the City of Sydney, under the direction of the Australian Broadcasting Commission (ABC).

During the concert season the ABC arranges a series of subscription concerts in Sydney, country tours, youth concerts for people under 29, children's concerts and free concerts in the Sydney Town Hall. Guest conductors and soloists from overseas are invited to perform with the orchestra during the season.

Moshe Atzmon's three-year appointment as chief conductor of the Sydney Symphony Orchestra in 1969 allowed him to spend six months of the year overseas.

He began his association with the orchestra in 1968 when he spent two periods as guest conductor in between overseas engagements.

His wife and two small daughters accompanied him to Sydney on his second visit as guest conductor.

Moshe Atzmon said that it had been a difficult decision to leave the orchestra. If Australia were closer to the European musical centres, or if it were less expensive to commute between Australia and elsewhere, he would have elected to remain.

"I have had beautiful concerts with the orchestra," he said. "They were always totally cooperative and very devoted. Whatever was wanted, there was mutual understanding and we achieved it together."

He said that his wife Niza and two children, Roni (9) and Yael (3), were very happy in Australia. They had made many friends and had enjoyed a normal family life together, which had been virtually impossible earlier with his European conducting engagements.

"I know that it sounds strange that I should decide not to extend my contract for another three years when it is so good in Australia, but in my profession it is very difficult to be out of circulation in the international musical centres for a long time. If Australia were closer to Europe, I would not have hesitated to remain," Atzmon said.

The long distances travelled by some people in country districts to attend concerts and the musical interest in country areas have greatly impressed the Israeli conductor.

"Some members of the audiences think nothing of travelling more than 100 miles each way to attend concerts," he said.

Moshe Atzmon has conducted some memorable performances in Australia, including the orchestra at the Royal Concert presented in association with the Captain Cook Bi-Centenary Celebrations in Sydney and attended by Queen Elizabeth II, the Duke of Edinburgh and Princess Anne.

Moshe Atzmon in a typical attitude during a rehearsal with the Sydney Symphony Orchestra. The informal conductor usually "sings along" with the music as he conducts.

(Photo by A. Ozolins)

Atzmon returned to Australia in March 1971, to complete his contract, and while overseas he fulfilled a formidable list of engagements in Germany, Israel, Britain, Denmark, Switzerland and the Netherlands.

He leaves Australia in September 1971 to succeed conductor Hans Schmidt-Isserstedt as musical director of the North German Radio Orchestra, Hamburg, where Atzmon earlier performed as guest conductor.

He will also become musical director of the Symphony Orchestra in Basle, Switzerland. The two appointments will occupy only half of the year and will leave him plenty of time for guest engagements.

RADIO FOR MUSIC LOVERS

TODAY: 4.30 p.m.: The "Jyuk Akademisk Kor," Denmark. 5.05 p.m.: Chopin: Krakowiak; Schumann: "Requiem fuer Mignon"; Hindemith: "Nobilissima visione" (Ozelli). 5.30 p.m.: Mozart: Symphony, K. 550 (Britten); Debussy: Rhapsody No. 1 (De Peyer, clarinet-Rostal); Mayuzumi: "Quaran" (Mehta-IPO); Rachmaninov: Piano Concerto No. 2. 11.05 p.m.: Compositions suggested... Zvi Avni.

SATURDAY: 63.15 Vivaldi: Concerto for Two Trumpets (Janigro); G.P.E. Bach: Double Concerto for Harpsichord, Fortepiano and Orch.; Mendelssohn: Overture "Midsummer Night's Dream" (Klemperer). 5.05 p.m.: Bach: Suite No. 1 (Menuhin); Mozart: Violin Concerto in A (Francescatti). 5.05 p.m.: Composers suggest... Yehoshua Braun.

SUNDAY: 3.05 p.m.: Folklore from Hungary. 4.04 p.m.: Prokofiev: Violin Sonata No. 2. 5.05 p.m.: Handel: Psalm 145; Bruckner: Five Motets. 1.15 p.m.: IPO plays: Webern: "Im Sommerwind" (Mehta); Ravel: "Daphnis et Chloe" (Scerbini); Haydn: Symphony No. 95 (Barenboim). 11.05 p.m.: Mozart: "Eine Kleine Nachtmusik"; Paganini: Violin Concerto No. 1 (Milcu); Rossini-Britten: "Soirees musicales" (Kroll-Rikliis).

MONDAY: 3.05 p.m.: Philadelphia Orch. Ormandy; Haydn: Symphony No. 98; Chopin: Grand Fantasy on Polish Airs (Robinstein); Debussy: Clair de Lune; Chabrier: Marche Joyeuse. 4.04 p.m.: Britten: "Let's make an Opera." 5.05 p.m.: Gehrun: Concono Divertimento; Mozart: Piano Concerto, K. 242, for 3 Pianos (Casadesus); Rimsky-Korsakov: "Tsar Saltan" — Suite. 10.05 p.m.: Discussion about Jazz and Classical Music—pianists Dan Gottfried, Brana Eden and Alexander Tamir. 11.05 p.m.: Composers Workshop at the Israel Festival 1971—works by Seter, Braun, Sherif.

TUESDAY: 3.05 p.m.: Police Orchestra. 5.05 p.m.: Idit Zvi plays — Bach: Capriccio; Schubert: Impromptu; Schumann: Six Intermezzi; Prokofiev: Toccata. 8.30 p.m.: Isr. Broadc. Symph. Orch. plays—Steinberg: "Conservations of the Wind"; Debussy: Printemps; Shostakovich: Symphony No. 1. 11.05 p.m.: Schubert: String Quintet in C, opus 163.

WEDNESDAY: Milstein, violin-Tartini: Sonata (Devil's Trill); Tschaikowsky: "Souvenir d'un Heu cher"; Prokofiev: Concerto, opus 63. 5.05 p.m.: Handel: Concerto Grosso No. 6; Mozart: Harpsichord Concerto. 10.05 p.m.: Schoenberg: "Gurre-Lieder."

THURSDAY: 3.05 p.m.: Bach: Toccata, Adagio and Fugue in C (Biggs); Schumann: "Fantasie-Stuecke" (Richeter); Berkeley: String Serenade. 5.05 p.m.: J. Ch. Bach: Symphony, op. 18, No. 2 (Hogan); Cervellia: Violin Fantasy (Corneliss-Benlli-Riklis); De Falla: Suite "Three-Cornered Hat" (Dixon). 6.25 p.m.: Poulenc: Sinfonietta (Prstre). 8.45 Beethoven: "Kreutzer" — Sonata (Vlasko-Zveli); Dvorak: Trio, opus 65 (Yuval Trio).

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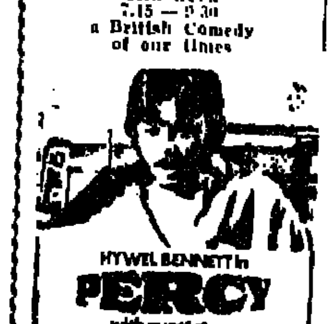

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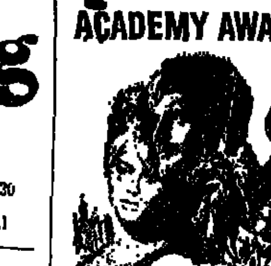

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Theatre

MEDEA (Cameri) — A major event in our theatrical life due to the monumental performance of Hanna Marron in the title role and an imaginative production by Yossi Yizraeli. HAIFA M.T. Sat. NAHARIYA (Hod) Sun. TEL AVIV (Cameri) Tues., Wed.

RELATIVELY SPEAKING (Habimah) A silly comedy by Britain's Alan Ayckburn, directed by his countryman, Tony Jones. The direction and acting do not *improve on the situation comedy with* its mechanical, far-fetched humour. TEL AVIV (Habimah) Sat., Sun., Mon., Tues., Wed., Thurs. 8.30.

CALIGULA (Habimah) — TEL AVIV (Habimah) Mon., Tues., Wed., Thurs., THE WRITERS TRIAL (Cameri) — TEL AVIV (Bat Dor) Sat.

THE BUTTERFLIES ARE FREE (Godik) — *The comedy which captured* Broadway deals with the eternal problem of the generation gap. Directed by Leonard Schach, with Rachel Marcus in the leading role. KFAR SABA (Amal) Fri. 9.00 JERUSALEM (Beit Ha'am) Sat. 8.30 TEL AVIV (Ohel) Mon. 8.30 BEIT SHEMESH (Etzion) Tues. 8.30 KIRYAT GAT (Hayhal Heasor) Wed. 8.30 HAIFA M.T. Thurs. 8.30.

MY MOTHER THE GENERAL (The Young Theatre) — HOLON (Rina) Fri. 9.00. TEL AVIV (Ohel Shem) Sat. 7.15, 9.30 Tues. 8.30. JERUSALEM (Mitchell) Mon. 8.30 TEL AVIV (Beit Hayal) Wed. 7.15, 9.30. HAIFA (May) Thurs. 9.00.

WITHOUT TEARS (Cameri). — TEL AVIV (Cameri) Sat., Sun., Mon., Thurs. SAFAD Tues.

COLOMBE (Habimah). — TEL AVIV (Habimah) Sat., Sun., 8.30 HATSOR Mon. HAAZOT Tues. OR AKIBA Wed. ASHDOD Thurs.

THE COMING DAYS (Haifa) — TEL AVIV (Tzavta) Fri. 9.00 HAIFA (Beit Rothschild) Mon. 8.30.

Musicals

INTERNATIONAL Student Gathering No. 5. Arik Einstein singing songs from his new album, "At Avigdor's Grass," and Jef Labes, former pianist with Van Morrison playing original Jazz compositions. TEL AVIV (Tzavta) Sun. 5.00, 7.00

HAVA ALBERSTEIN (Bimot) — The popular singer appears in a one-woman show as a sophisticated chanteuse, a role which does not entirely suit her, but shows possibilities she has not revealed before. BEERSHEBA (Gilat) Fri. TEL AVIV (Beit More) Sat. KIRYAT SHMONA (Mercaz Tarbut) Mon. BEERSHEBA (Keren) Wed.

MAHBEROT HAHESHEK (Bimot) — HOLON (Armon) Fri. 9.00. JERUSALEM (Mitchell) Sat. 9.00 EIN HASHOFET (Ulam Ezori) Mon. 9.00 TEL AVIV (Ohel) Tues. 8.30. CARMIEL (Dalia) Wed. 8.30. TEL AVIV (Beit Hayal) Thurs. 8.30.

THE SIGN OF PISCES (Godik). — HAIFA (Shavit) Fri. 9.00. TEL AVIV (Ohel) Sat. 7.00, 9.45 Wed. 8.30. TEL AVIV (Beit Hayal) Sun., Tues. 8.30. TIBERIAS (Hen) Mon. 8.30. ASHDOD (Ashdod) 9.00.

THE KING AND THE COBBLER (Cameri) — The revived musical about the wise king and his double, the drunken cobbler, is as *entertaining as the original* production of some six years back. Nathan Alterman's lyrics are charming and witty, Sasha Argov's tunes are pleasant, the set and costumes of Arieh Navon *are a joy to the eye*, and Grondall Diehl equipped the show with good dancing. Illy Gorlitzky in the double role hugely enjoys himself, and the audience enjoys him. HAIFA (Shavit) Sat. ZEMACH (Amphi) Sun. ASHKELON Tues. JERUSALEM (Binyenei Ha'ooma) Wed. KFAR SABA Thurs.

JUMBO (Popular Theatre) — Song, dance and comedy, *all formerly shown in* army entertainment troupes — young, fresh and enjoyable GIVATAYIM (Hadar) Fri. 3.30, 9.30. ACRE (Gan Eden) Sat. 7.30, 9.30. TEL AVIV (Dekel) Sun., Wed., Thurs. 8.30. TEL AVIV (Dekel) Tues. 7.15, 9.30.

YEHORAM GAON (Popular Theatre). — KIRYAT BIALIK (Savion) Fri. 9.00 JERUSALEM (Binyenei Ha'ooma) Sat. 9.00. SHAAR HANEGEV (Amphi) Sun. 9.00. KFAR WARBURG (Pesman) Wed. 8.30. TIBERIAS (Hen) Thurs. 9.00.

Music

JERUSALEM

"ANTONIANO" — an Italian Children's Choir sponsored by the Franciscan Order, conducted by Miss Ventre, on a Pilgrimage to the Holy Land — will give its only recital in Israel at the Jerusalem Khan, under the auspices of the Foreign Office, the Ministry for Tourism and the Jerusalem Municipality — Sunday, at 8.30 p.m. (see "Music and Musicians").

Eating out

KHAN — What should have been a fine pre-theatre meal in the pleasant surroundings of Jerusalem's converted caravanserai, which houses a theatre, gallery and restaurant, turned out to be a disaster. This establishment, which boasts an enormous French menu and *charges accordingly, broke down under* the pressure of only less than a dozen guests this week and most of them walked out after the hors d'oeuvres, not wanting to miss the performance. The lone waiter seemed *at a loss* and orders were taken by the manager, who also serves. We began with an excellent meat-filled moussaka and two gasses of white Sauvingnon which came half-filled and which were topped up under protest. The veal cordon bleu was completely dried out (and why not, it took three-quarters of an hour) and *the medium tournedos rossini* was burned without and raw within and topped by a lump of fried liver instead of pate. The above set us back IL40.20 with tax; and we left half of it to scuttle to the performance of Bernarda Alba... which, needless to say, began 25 minutes late... (M.R.)

Record of the week

IGOR STRAVINSKY: SONGS (1906 — 1953). — *Delightful and stimulating collection* of the master's songs written over four and a half decades. Nine out of the ten works (altogether they contain 29 songs) were composed between 1906 and 1919 and it took Stravinsky 34 years to return to this form with the "Three Shakespeare Songs" in 1953. This is a composite release, *recorded on different occasions,* but the overall standard of performance and the technical side are very fine. Evelyn Lear (in six songs) is splendid in voice and characterisation, *mezzo-soprano Cathy Berberian (in 14 songs)* more on the heavy and hard side. Mary Simmons (three songs) and Adrienne Albert (four songs), both mezzo-sopranos, add their gifts most pleasantly; only baritone Donald Gramm is not very special; his attempt to sing in French is not too clear but he is charged with only two songs (by Verlaine), so this does not detract from the quality of the whole recording. Apart from those two songs and the three by Shakespeare the rest is sung in Russian. Puhkin's "The Faun and *the Shepherdess" provided the text for* opus 2; two poems by K. Balmont and Three Japanese Lyrics by A. Brandts gave the composer lyrics for his songs. The rest is taken from nonsense-verses, children rhymes and other Russian popular texts.

It is most illuminating to follow Stravinsky's changes of style in this microcosmos. The "Faun and the Shepherdess" (1906) does not yet disclose any individuality. Tschaikowsky and Debussy are the obvious models. The Verlaine settings are straight-forwardly fashioned after French music and abound in impressionistic harmonies. But already in the Balmont songs of 1911 rhythmical and textural elements of the later Stravinsky *become apparent,* and, then, in the Japanese Lyrics, (1912/13) we are delighted with the fresh wind and the delicious daintiness of the music, the more astonishing as they were *written at the time when Stravinsky* was still working on the "Rite of Spring." The Pribaoutki (1914 — and not as printed on the cover), the Three Little Songs, recollections of my Childhood (1906), Tilim-Bom (1917), the Cat's Cradle Songs (1915/16) and the Four Russian Songs (1917-19) are all based on jingles and other lovable nonsense and set effectively and lightheartedly. The last band leads us to the sophisticated application of 12 tone-technique which forms a curious, but by no means incongruous setting for the *Shakespeare songs (1953).*

Stravinsky conducts the CBS Symphony Orchestra in four works, his famulus Robert Craft in three, and three *other cycles are performed* with small chamber combinations which, it can be presumed, were recorded under the master's watchful eyes and ears, so that this recording should be the *authoritative performance of all the* composer's songs. A most valuable re-release. (CBS 72881-Stereo).

Barbara Benton (wife of Playboy editor Hugh Hefner) in a scene from HOW DID A NICE GIRL LIKE YOU GET INTO THIS BUSINESS? now at the Yaron Cinema, Tel Aviv.

At the Cinema

Jerusalem

SONG OF NORWAY — Romanticised *biography of Edvard Grieg who actual*ly lived a pretty uneventful life. Director Andrew Stone makes much of his *fight for recognition* and the help extended by a rich patroness but mainly concentrates on the Norwegian landscape so that the picture is very much of a musical travelogue with romps among the daffodils. Grieg is played by Norwegian actor Toralv Maurstad and among the notables he meets are Ibsen (Frederick Jaeger) for whom he arranges to write the Peer Gynt music, Liszt (Henry Gilbert) and Hans Christian Andersen (Richard Wordsworth), while Edward G. Robinson makes a brief appearance as a piano salesman. Grieg's music is jollied up to provide songs and dance numbers but the piano works are played by John Ogden who has appeared in Israel with the I.P.O.. The film seems to be addressed to the "Sound of Music" audience.

WOODSTOCK — Brilliant colour documentary of rock music festival in upstate New York which brought together a crowd of over 400,000 and lasted three days. Excellently recorded—music brings to the screen such *performers* as Joan Baez, Joe Cocker, Richie Havens, the lovely Desdemona and Frank, Jimi Hendrix, among others. But the film is much more than a recorded concert and director Michael Waldleigh stresses the sociological implications of the 72 hours of communal living with no violence and much good humour in spite of pouring rain and other inconveniences. In spite of the free circulation of drugs, casual nudity and uninhibited language, the film radiates an atmosphere of innocence.

BOYS IN THE BAND — Adapted from *Mart Crowley's New York stage success* about a group of sexual deviates. Although much of it is very funny, the impression left is one of sadness as summed up in the words of the chief character, Michael (Kenneth Nelson), "Show me a happy homosexual and I'll show you a gay corpse." Film is still very much a play with emphasis on dialogue and action almost entirely confined to a penthouse apartment, where a birthday party is being given for Harold (Leonard Frey), a cynical Jewish "fairy." But the characters are *credible and all the parts are very well* acted by a cast that includes Cliff Gorman as a very girlish young man and Peter White as a normal married man who has blundered into the party. Awakens compassion rather than condemnation, which was clearly the author's intention.

LOVE STORY — Writer Yale professor *of literature Erich Segal and director* Arthur Hiller have made the former's best-selling novel into a film that keeps very faithful to the spirit of the book and has the advantage of two enormously appealing young people, Ali MacGraw and Ryan O'Neal, as Jennifer Cavilleri, Radcliffe music student, and Oliver Barrett IV, Harvard law student, the young couple whose love story comes to an abrupt end when the heroine dies of leukemia. Ray Milland plays Oliver's father and John Marley Jennie's father. This sweet heart-wrencher has a suitable score *by Francis Lai and is recommended to* those who enjoy a good cry.

Tel Aviv

MOURIR D'AIMER — Concerns a passionate love affair between a schoolmistress in her early thirties and a schoolboy of seventeen. Clearly inspired by the actual case of a French schoolteacher who fell in love with one of *her pupils and was driven to suicide.* Director Andre Cayatte takes the opportunity to attack the legal code which regards this kind of love as an indictable offence and treats a minor as an *object and not as a human being.* Good performances from Bruno Pradal as the youth and Francois Simon as his father with Annie Girardot giving an outstanding performance as the woman in the case.

THE BABY MAKER — Story concerns a young girl who agrees to bear a baby for a childless couple against a fat fee and because she enjoys being pregnant. The wife longs for a child — of which her husband should be the father — and subdues her natural jealousy on the understanding that once the child is born the girl fades completely from the picture. The story is pretty preposterous, but the film is rather enjoyable due to the healthy glow and natural charm of Barbara Hershey as the girl.

TAKING OFF. — Czech director Milos Forman ("Loves of a Blonde," "The Firemen's Ball") takes his first look at the U.S.A. and comes up with a film that is full of hilariously funny moments but also of spleen. The basic theme is the flight of youngsters from home and the reaction of the parents, most of whom are united in a "Society for the Parents of Fugitive Children." Forman apparently thinks as little of *the parents as he does of the youngsters.* Excellent performances from Buck Henry and Lynn Carlin as Mr. and Mrs. Larry Tyne.

PERCY — the name given by a publicity seeking surgeon to a transplant he makes of a vital part of a young man's body; it is the man's search for the identity of the donor that provides the plot. Director Ralph Thomas never misses an opportunity for the sniggering innuendo and the picture is a tasteless concoction that is hard to beat *for salacity and sheer smuttiness.*

Haifa

AZULAI THE POLICEMAN — Ephraim Kishon's latest film is packed with comic situations and amusing dialogue and in his policeman hero, extremely well acted by Shaike Ophir, he has created a quixotic sort of character who is *lovable as well as laughable, completely* different from those sly rogues Sallah and Ervinke. The cast has been well selected with Zaharira Harifai as Azulai's long suffering wife and Itzko Rachaminov as Sergeant Bejerano doing particularly well. Attractive colour photography by David Gurfinkel and tuneful music by Nurit Hirsch. Very entertaining.

The Tora of Flora

TORA AND FLORA

ON February 19, there appeared my article on "The Tora of Flora," the agricultural laws of the Bible which, according to Biblical law, apply only in the Land of Israel. That article dealt with the laws of the Sabbatical year, but there are a considerable number of other such laws. One of them is referred to in the portion of this week, the law of *Kilayim*, of "mixed species." Insofar as it applies to Flora it deals with two aspects, the prohibition against "sowing the vineyard with two kinds of seed," and the mixing of a product of Fauna (wool) with that of Flora (linen).

The Flora prohibition of *Kilayim* has raised problems of considerable magnitude for the religious kibbutzim, but they are being tackled and solved in a manner which is much more acceptable than the legal fictions and subterfuges employed with regard to the Sabbatical year. The cattle fodder most widely used in Israel is vetch. It is a nutritious plant, giving a high yield, and it is easy to stack as hay. Unfortunately it trails along the ground and is therefore difficult to mow. In the non-religious *kibbutzim* a solution has been found. The vetch is sown together with oats and it climbs up the stalks. This, however, is a classic example of "mixed species" since oats are a cereal and vetch a legume. *Two solutions* have been found in the religious settlements. One is to develop a strain of vetch with stronger stalks which can stand up and be mowed. The other is to discontinue the growing of vetch *altogether and substitute for it* various clovers and beans, all of which belong to the class of legumes and whose mixture is thus permitted. Tsuriel Admonit, who reports on this ("Gates of Zion." Spring 1970, pp. 18-20), *proudly* reports that Ein Tsurim, a religious kibbutz, has attained a national record in milk production, despite its strict observance of *the laws of Kilayim*.

No less actual, though not so satisfactorily solved, is the prohibition of "sowing the vineyard with two kinds of seed," mentioned in this week's portion. A simple and highly satisfactory method of fertilising vineyards is to sow plants with a high nitrogenous content between the rows of vines, and then ploughing them into the ground. But that is just what is forbidden under this law, and as a result the religious settlements simply abjure this cheap method of fertilisation. In the Beit Shean valley, however, where there is a large number of religious kibbutzim, an interesting permissibility has been worked out. For reasons which cannot be gone into here, in the 3rd. century R. Judah Ha-Nasi II declared Beit Shean exempt from the Biblical agricultural laws, and that permission is, if with some reluctance, taken advantage of by the Orthodox viticulturists in this region, and they do not refrain from sowing the nitrogenous plants.

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The Israel National Opera
Opening of 25th season
Sept. 18, 1971 TOSCA — GALA
Sept. 21, 1971 — L'ELISIR D'AMORE
By Donizetti — (Premiere)

— ALL WEEK IN JERUSALEM —

* Israel Museum: —
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum, 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-2 p.m.

* Conducted Tours: —
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Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat). Tel. 32212.

Hebrew University, Conducted tours in English weekdays at 9 and 11 p.m., starting from the lobby of the Administration Building and at 9.30 a.m. from the Truman Research Institute at the Mount Scopus campus.

Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 23424

* New Israel Films: —
Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Jerusalem Biblical Zoo, Schneller Wood, Romema, Tel. 25829, 7.30 a.m.—6.30 p.m.

"A Stone in David's Tower" — Sound and Light show in Jerusalem. Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff. Every evening except Friday and eve of holidays in the Citadel (David's Tower) near Jaffa Gate. 7.30 p.m. in Hebrew; 8.45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed., and Sat. evenings; 10 p.m. in French, on Sun. and Thurs. evenings only. Tickets: Jerusalem agencies and Citadel evening box office. Please come dressed warmly.

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Exhibitions
Jacques Lipchitz at eighty — 100 sculptures and drawings (Ida Crown Plaza & Spertus Hall)
130 bronze maquettes by Jacques Lipchitz (Billy Rose pavilion)
Paintings from the Museum collection (Schwartz-Goldman Hall)
12 Lithographs by Ceri Richards for 6 poems by David Thomas (Library) from 7.9.71
Early Mediterranean & Near-Eastern cultures (Bronfman)
Athens — Its Golden Age (Youth Wing)
Albrecht Dürer: woodcuts & engravings (Cohen Hall)

Special Exhibit
Two paintings by Edward Lear: "Jerusalem" and "Bethlehem"
Special Exhibit at Rockefeller
Aphrodite from Dan

Visiting Hours

Sun., Mon., Wed., Thur., Tues.	10 a.m. — 6 p.m.
Shrine of the Book	10 a.m. — 10 p.m.
Museum	4 p.m. — 10 p.m.
Rockefeller	10 a.m. — 6 p.m.
Fri, & eve of holiday	10 a.m. — 2 p.m.
Sat., holiday	10 a.m. — 2 p.m.

Library
Free use on weekdays during visiting hours

Graphic Study Room

Sun., Mon., Wed., Thur., Fri.	11 a.m. — 1 p.m.
Tues.	4 p.m. — 8 p.m.

Lithographs on Sale
Signed and numbered colour lithographs by Jacques Lipchitz IL200.- during the exhibition.

— TEL AVIV —

THE TEL AVIV MUSEUM, Sderot Shaul Hamelech: INAUGURAL EXHIBITIONS; 1) Israel Modern Art; 2) French Tapestries; 3) Selection from the collections of the Museum. 4) Art and Science. Visiting hours: Sun.-Thurs., 10-1, 4-8, except Tues. 10-1, 4-10 Fri. 10-2; Sat. 7-11 p.m.

Helena Rubinstein Pavilion, 6 Rehov Tarsat: 1) French Tapestries, 2) Sculptures from the Museum's collections. Visiting hours: Weekdays: 10-1, 4-7, Fri.: 10-1, Sat.: 7-11.

Beit Dizengoff, 16 Sderot Rothschild: 1) Selection from the Museum's collections, 2) Children's works. Visiting hours: Weekdays: 10-1, 4-7, Fri. and Sat.: 10-1.

Museum Ha'aretz: Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramics Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Qasile Excavation. Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.

26 Rehov Bialik: (7) Museum for the History of Tel Aviv; (8) Alphabet Museum; Sun. through Thurs. — 9 a.m.-5 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed.
10 Mifratz Shlomo, Yafo: (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

Conducted Tours: —
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National Religious Women's Organization: Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Ibn Gvirol, Tel Aviv. Call—Tel Aviv, 444151, 788942; Jerusalem, 531608.

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Wizo Club, 116 Rehov Hayarkon, Tel. 232939, 8 a.m.-2 p.m.

Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.

Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the Homes please call: Tel Aviv — 249189; Jerusalem — 39840; Haifa — 63776; Netanya — 23564.

— HAIFA —

* Exhibitions: —
Artists House, 24 U.N.O. Ave. Paintings by Haifa and the North artists, art gallery. Open daily, 4-7, except Fri., Sat., 10-2.

Hadassah Club, Youth Aliya office, 209 Rehov Hameginim, Tel. 42461, 64876.

Goldman Art Gallery, 98 Sderot Hanassi, exhibition of original posters for Munich Olympic Games, 1972, under patronage of H.E. The German Ambassador, J. von Puttkamer, Open daily 10-1, 4, 8-10; Sat., 6-8.30.

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Wed., Sept. 22
Thurs., Sept. 23

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JERUSALEM, Mon., Sept. 13

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STRINDBERG WITHOUT TEARS
By Friedrich Dürrenmatt
TEL AVIV,
Sat., Sept. 4
Sun., Sept. 5
Mon., Sept. 6

THE MOSCOW WRITERS' TRIAL
TEL AVIV, Bat-Dor Hall
Sat., Sept. 4, 8.30

MEDEA
HAIFA,
Sat., Sept. 4
NAHARIYA,
Sun., Sept. 5
TEL AVIV,
Tues., Sept. 7
Wed., Sept. 8

KING SOLOMON AND THE COBBLER
HAIFA,
Sat., Sept. 4, 8.30
JERUSALEM,
Wed., Sept. 8
Binyenei Ha'ooma

Habimah — התיאטרון הלאומי הבימה

COLOMBE
Comedy
TEL AVIV, Large Hall
Sat., Sept. 4, 8.30
Sun., Sept. 5, 8.30

Misal Omanut La'am
HAZOR, Mon., Sept. 6
MA'ALOT, Tues., Sept. 7

Premiere
CALIGULA
By Albert Camus
TEL AVIV, Large Hall
Mon., Sept. 6, 8.30
Tues., Sept. 7, 8.30
Wed., Sept. 8, 8.30

RELATIVELY SPEAKING
Comedy
TEL AVIV, Small Hall
Sat., Sept. 4 7.15-9.30
Sun., Sept. 5, 8.30
Mon., Sept. 6, 8.30
Tues., Sept. 7, 8.30
Wed., Sept. 8, 8.30

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ENI LITON
in the musical comedy
LIBE IZ GEZUNT
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Direction: H. CAIZEL
Musical direction: P. SCHWARTZMAN

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Tonight, Sept. 3, 9 p.m.
TEL AVIV, Z.O.A. HOUSE
Sat., Sept. 4, 7 p.m.
KIRYAT ONO, "Union"
Sun., Sept. 5, 8.30
KFAR ATA "Shavit"
Mon., Sept. 6, 8.30
JERUSALEM "Mitchell"
Tues., Sept. 7, 8.30
NETANYA "Sharon"
Thurs., Sept. 9, 8.30
UPPER NAZARETH,
Fri., Sept. 10, 8.30
TEL AVIV, Z.O.A. HOUSE
Sat., Sept. 11, 7—9.15

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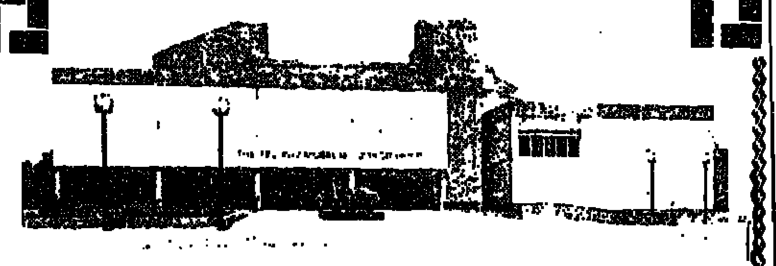

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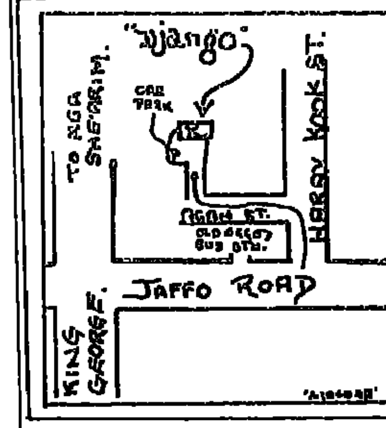

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The holy in the secular

The first Ashkenazi Chief Rabbi of Eretz Yisrael, AVRAHAM YITZHAK HACOHEN KOOK, died 36 years ago on Elul 3. Here Rabbi ABRAHAM BICK, who studied at the Mercaz Harav Yeshiva in 1933-35, was ordained by Rabbi Kook, and recently settled in Jerusalem after many years in New York, discusses some of Rabbi Kook's thoughts on art and literature, to which he devoted considerable space in his writings.

AT the beginning of the century, Rabbi Kook wrote:

"We must acquire literary ability, a lively and colourful style in prose and poetry. And if there is someone among us who is inclined towards song and poetry, let him not neglect his capacities" (*Igrot Re'ayah, Part I, p. 158*).

In a letter to the Bezalel Hebrew Art Society, in 1908, he stated: "Beauty, as represented by human hands, has a great, though limited, role" (ibid). One of the differences between Jewish and secular culture is that religion has limited the claims of eclecticism. "The masses will always see in beauty merely a sweet meat or an intoxicating drink, unless it is derived from scientifical and ethical truth." One of the reasons for the decline of European culture was the over-emphasis placed on beauty. Everything centres around science and art; but whereas science is the concern of a minority, everybody worships beauty. Judaism has a very careful attitude towards literature and the arts. On the one hand Rabbi Kook wrote: The Bible warns: "Thou shalt not make any graven image" (Exodus 20:4). On the other hand we read: "The Lord has called by name Bezalel the son of Uri, the son of Hur, of the tribe of Judah, and has filled him with the spirit of God, in wisdom, in understanding and in knowledge, and in all manner of workmanship and to devise skilful works, in the cutting of stones and in the carving of wood" (Exodus 35).

A writer and an artist must therefore not blindly accept the dictum, "Art for art's sake," or "Beauty for beauty's sake." Nevertheless, literature and art complement the work of faith. In Rabbi Kook's words:

"One must show how this leads to the inner palace. Entry is gained through the Divinity which reveals itself in the world in all its beauty and glory, in every mind and soul, in every animal and insect, in every plant and blossom, in every nation and kingdom, in the ocean and its waves, in the pavilion of the clouds and the luminaries of the heavens, in the thoughts of every writer, in the works of the poet and the reasoning of the thinker, in every sensation we have and in the strength we feel" (Yisrael Utechiyatho, p. 16). The longing for beauty is therefore a holy yearning. It is natural to Judaism, since it promises the most sublime feelings.

The beauty of literature must lie in its nobility. But there may also be art and beauty in evil and desire. To a certain extent it is possible to mix the longings of desire and of the senses with the highest spiritual feelings. Sexual desire, too, can be "sublimated" to an "exalted" level of idealism and ethics (see "Orot Hakodesh," part III).

Rabbi Kook is of the opinion that the value of literature lies in its attempt to interpret man's life with a view to improving it. And literature must take its inspiration from nature; it must be influenced by man's yearning for the soil and for the heavens, and by the writer's love for his people and his motherland. When Bialik visited Eretz Yisrael for the first time, in 1909, Rabbi Kook welcomed him in this enthusiastic letter: "Arise, arise, sing a living song for the living people that is taking roots again in its ancient soil... Sing of strength and courage, in the heavens and on earth, in the valley and on the mountains, on Mount Carmel and the Valley of Sharon" (Igroth Re'ayah, p. 205).

His deep feelings about the connection between literature and nature led Rabbi Kook to the conclusion that only a writer who is not burdened with a feeling of national disaster is able to reveal to us the beauties of nature. He wrote in "Orot Hatchiya":

"Nature does not reveal itself in all its glory and beauty to the Jewish poet because the nation is removed from a natural and healthy life. And if, in spite of that deficiency, a qualified poet does wish to devote himself to nature, he can do so only in a very superficial way, but he cannot sense its Heavenly beauty, because as soon as he wants to rise to the spiritual sphere, he feels the calamity of the nation and he becomes discouraged. That is what our Sages meant when they said: 'From the time the Temple was destroyed, the sky has not been seen in its splendour, as it is written: "I clothe the heavens with darkness, and make them wear sackcloth".'"

In the works of Leo Tolstoy, the death motif plays a central role, appearing in different situations and in quite fascinating ways. In "The Death of Ivan Ilyitch," for example, he portrays a man without any mercy. But following a severe sickness he is changed into a different person, and when he is about to die he becomes a human being with human feelings. In Rabbi Kook's "Hochmat Hakodesh" we read:

"The deeper repentance becomes, the more the fear of death fades away, until it disappears completely."

It goes without saying that Rabbi Kook is not in complete agreement with Tolstoy. The Russian is full of the fear of the poison of death, which he sees as lurking in

RABBI KOOK

all the nooks and crannies of life. To the great Seer of Jerusalem, on the other hand, death is but an illusion. He connects death with sin, and says: "The longing for eternity can conquer death." Rabbi Kook dealt with the problem of death in a national, social and cosmic way, saying: "Death is a blemish in creation; Israel is called upon to remove it." National redemption will lead to cosmic redemption. In the same mode he interprets the Prophetic message (Isaiah 25:8): "He will swallow up death for ever" — this is cosmic redemption; "God will wipe away tears from all faces" — social redemption; "he will remove the shame of his people" — national redemption.

The concept of repentance runs through all of Rabbi Kook's work. Repentance, in his view, is a permanent feature of creation. "Repentance is a consequence of the fact that all of reality strives to be better and purer, stronger and more exalted." Therefore, all attempts at cultural improvement come under the heading of repentance. Again and again in addressing himself to artists and writers Rabbi Kook stressed the importance of this concept. He demanded of writers that they have proper feelings of repentance before starting their creative work. Literature has the task of rising against the worship of mere beauty which characterizes European literature.

The significance of repentance for the writer, in Rabbi Kook's thought, is based on the belief in the perfectibility of the world through human efforts. It is therefore diametrically opposed to Existentialist literature with its emphasis on despair and resignation. Rabbi Kook wrote: "All sorrow will eventually be turned into a refreshing song of comforting and healing powers."

Rabbi Kook concludes his book on repentance with the following words:

"Even in the secular will the holy be revealed, and out of anarchy order will arise. Secular literature will produce valuable results. The poet of repentance will be born — the poet of life and revival and of the national soul which waits for its redemption."

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BOOKS IN REVIEW
Pages 22 — 25
Edited by Moshe Kohn

The danger to all of glib ecumenism

THE MYTH OF THE JUDEO-CHRISTIAN TRADITION by Arthur A. Cohen. New York, Schocken. 223 pp. $2.75.

Reviewed by Alan Unterman

THE dialogue, or anti-dialogue as it sometimes seems, between Judaism and Christianity is not one which often lends itself to profundities, or indeed to theological and intellectual excitement. Too much has already been said and written, the same arguments have been advanced and replied to, and the same conclusions drawn. However, the mood of the dialogue changes. Once it was militant-defensive; today it is mainly insipid. This may not be a change for the worse, but the platitudes on both sides do not enhance the chances for any real development. It is therefore refreshing to read the sustained attempt of a committed Jew, who is sympathetic to the Christian position, to say something profound, if not entirely new, on the subject.

Arthur A. Cohen's book (in a new paperback edition, the hardback edition having gone through six reprints), written in a style at times reminiscient of St. Paul, seeks to portray the idea of a Judeo-Christian tradition as a dangerous and misleading myth:

Though sharing clusters of religious concepts, Christianity and Judaism lack a mutual theological understanding, which leaves all talk of a common tradition without a basis in reality. Against the Christian claims about Jesus, the obdurate Jew asserts that the world is still unredeemed:

"...where Jews and Christians divide, divide irreparably, divide finally... is that for the Jews the Messiah is to come and for the Christians he has already come. That is irreparable."

The book, a collection of essays written in the 1950s and '60s, is divided into three parts. The first (and most interesting) consists of a series of longer essays on the Jewish-Christian encounter, while in the second and third parts Cohen develops his ideas in the form of replies to particular statements by Christians, or converts to Christianity, on the nature of the Jew from the point of view of Christian theology. Because of the very particularity of this latter part, it unfortunately lacks the coherence of the earlier discussion.

The book is not addressed in the main to the Jew. Nevertheless, many of Cohen's asides will be enlightening to the Jewish reader, enabling to see aspects of his own religion in a new and clearer perspective. This is particularly true of Cohen's defence of the idea of Tora against Christian misconceptions originating with St. Paul. Cohen's image of Tora overflowing the written word, and the continual rabbinic attempts to recapture it and locate it in authoritative form within the limits of that word, only for it to overflow once again, is striking. Rather the purpose of the book is polemical: to attack the role assigned to the Jew by Christian theology, a role which the Jew as Jew can never accept.

The Christian theology under attack is not that of Protestantism, whose outlook on Judaism Cohen dismisses in one paragraph as unworthy of serious consideration, but of the Catholic Church.

"The Jew confronts ... not Christendom in extenso, not the Christian community but the Catholic Christian Church ... Catholicism has, as a church claiming apostolic succession and insisting upon the primacy of its Patristic tradition, both close historical connections with the Jewish community since the Fall of the Temple and an apologetic relationship which has never ended ... It alone has maintained a continuing tradition of both historical animus and the sophistication of theological argument."

This exclusive focus on Catholic theology is one of the serious weaknesses of Cohen's work, and one cannot help suspecting that part of its motivation is that Cohen himself is, or was at one time, particularly attracted towards Catholicism as an alternative form of religious experience to Judaism. The choice is also significant as a comment on the American Jewish scene. Someone writing in another country, with a Catholic element relatively more obscurantist and/or insignificant as an intellectual force, might well take Protestantism as the natural pole of any Jewish-Christian dialogue. It could be argued against Cohen that Protestantism preserves those Judaic concepts which it has incorporated in a less adulterated form than Catholicism, and its theological challenge to Judaism is therefore all the more keen.

The choice of Catholicism as an antagonist inevitably influences the picture of Judaism which emerges from Cohen's discussion. (This has invariably been the case in past attempts to delineate Judaism in contradistinction to some one religion/sect/heresy or other. The mere fact that theological demarcation lines have to be drawn in what is otherwise a rich, but untheological, religious tradition necessitates these lines being drawn in terms of concepts borrowed from the religion/sect/heresy itself.) Thus, for instance, the overall portrait of Judaism drawn by Cohen is one of the community of Israel, a chosen and only community, cognizant of the Divine working in this world through history, and awaiting the Messianic redemption in hope. This portrait makes particular sense in contrast to the idea of the Catholic community defined by its membership within the body of the Church. However, the image of the Jew who sins and repents, who stands alone and spiritually naked in prayer before his Lord (which are all ideas more akin to Protestantism), is almost totally absent.

Convincing as Cohen's account is of Judaism as inexorably eschatological, as waiting and working for redemption in an as yet unredeemed world, it is a selective account. Against it one can well emphasize other strands within Judaism e.g., those for whom the Messianic era is of political rather than soteriological import (see, for example, Maimonides, Yad Hahazaka, Hilchot Melachim 12:4; Talmud Tractate Berachot 34b), and for whom the goal of life and purpose of the Tora is self-perfection and the salvation of the individual.

Despite its limitations as a statement on Judaism, Cohen's book is an intellectually exciting venture into the otherwise somewhat arid country of Jewish-Catholic encounter. A careful reading should act as a stimulus to self-clarification on the part of the Jew, and hopefully of the Christian too, in an area where emotions are often dominant. One can only admire Cohen's ability to convey, in terms intelligible to the Catholic, why the Cross should be a stumbling block to the Jew, and why a too easy ecumenism disguised as the idea of shared Judeo-Christian tradition can be as dangerous to the Jew as to the Christian.

The search for Shakespeare

The first World Shakespeare Congress was held in Vancouver, British Columbia, Canada, last week, as one of the events of British Columbia's Centennial Year. It was described as "the largest international gathering of Shakespeare scholars and theatre men ever held," attended by people from all continents. Its stated purpose was to "survey the present state of Shakespeare studies, and try to lay the foundations for further international cooperation in advancing these studies."

Here Dr. DAVID WEISER, Lecturer in English Literature at Tel Aviv University, discusses a recent contribution to Shakespareology, Anthony Burgess' "Shakespeare" (London, Jonathan Cape, 272 pp. £3.75).

THIS book was written not only (and perhaps not at all) for members of the Shakespeare Criticracy. Anthony Burgess is not a professional critic; he is a novelist. His book is not another technical study but a sprightly attempt to describe what Shakespeare's life probably was like. There are no footnotes, no allusions to the Shakespeareologists. Instead, there are 48 colour plates and a hundred other illustrations. In this case, a picture is worth a thousand footnotes.

One ought not complain that the book presents no new facts. Shakespeare being dead the last 355 years, not much can be added to the little known about his life. The search for William Shakespeare the man and the quest for the historical Jesus are about equally hopeless, even though we have the former's birth-certificate. Beyond that, we have some minor legal documents and a vast assortment of legends. The academic mind proceeds no further. Echoing Prince Hamlet, it asserts that "the rest is silence," or ought to be. The novelist's imagination, however, "gives to airy nothing / A local habitation and a name." Anthony Burgess might well ask any scholarly detractor: "Dost thou there shall be no more cakes and ale?"

In 1964 Burgess helped celebrate the Shakespeare quatrocentenary by writing "Nothing Like the Sun," a novel loosely based on the poet's life. As the title implies ("My mistress' eyes are nothing like the sun"), this was an exercise in idol-smashing, subtitled "A Story of Shakespeare's Love-life." Readers were probably surprised to find the noble Bard attending such typical Elizabethan amusements as bear-baiting and public executions. Nor were they spared any detail when Burgess got around to describing the "dark lady" of the sonnets as a Moorish whore, and "Mr. W. H." as a very gay and decadent Earl of Southampton.

In all this, Burgess seemed to have the weight of historical scholarship behind him. He intended to remind us of facts and likelihoods that had been ignored by periods more inhibited than the Elizabethan and our own. His portrait of the artist was partly corrective and polemically anti-Victorian. Yet large chunks of it were as unhistorical as the previous, naive portrait of Shakespeare the good grey Bard. One fictional world, that of Thackeray or Trollope, was simply replaced by another, that of Joyce or Graham Greene. Perhaps the modern reconstruction is more similar to the world of Shakespeare. And perhaps not.

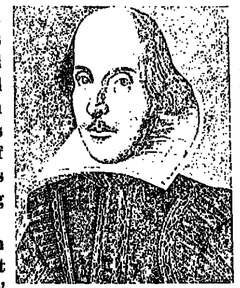
The same reservations must be applied to the book under review. Intended as a biography, it seems surprisingly close to the biographical novel that Burgess has already written. He states that his assertion "can be accepted as true," but that is not always the case. For example he suggests that Shakespeare had been betrothed to "Anne Whately" prior to his marriage with the three-months-pregnant Ann Hathaway. He proceeds to describe "Ann Whately" as "a comely daughter, sweet as May and shy as a fawn." But the only other place where "Ann Whately" can be found is in "Nothing Like the Sun," where Burgess renders her in greater detail. The real "Ann Whately," as scholars have generally held, is merely a typographical error. This is less attractive than Burgess' fantasy of "the other Ann" and much more likely.

It is difficult to chide the author for giving us such charming and theoretically possible suggestions. He justly claims "the right of every Shakespeare lover who has ever livened to paint his own portrait of the man." And he is usually careful to discriminate between the few available facts and his many conjectures. In the case of "Ann Whately," he begins: "It is reasonable to believe..." But is it? More amusingly, he speculates "in an onomastic fantasy that the have-hended reader is welcome to ignore" on the names of Shakespeare's children: Susanna, Judith and Hamlet as Shem, Japhet and Ham. He concludes: "The whole of this paragraph is very unsound." But does it matter?

As novelist, Burgess is strongly influenced by Joyce, on whom he has also written a book. At times, one suspects that his mentor in Shakespeare studies is Stephen Dedalus, who in "Ulysses" mused ironically on Shakespeare's inner feelings in relation to "Hamlet." When he envisions the first performance of that play, Burgess is continuing the "composition of place" that Stephen had begun: "It is this hour of day in mid-June... The flag is up on the playhouse by the bankside. The bear Sackerson growls in the pit near it, Paris Garden. Canvaschmbers who sailed with Drake chew their sausages among the groundlings." Compare Burgess: "It is coming up to three in the afternoon, and the Lord Chamberlain's Men are making ready for the world premiere of 'Hamlet'." Burgess (like most everyone nowadays) again follows Joyce in seeing the Venus of "Venus and Adonis" as Ann Hathaway, "a bold-faced Stratford wench who tumbles in a cornfield a lover younger than herself." One Ann should be enough.

There is much more to this book than its partly serious, partly imaginative, biographical sketch. As noted, it is full of pictures, and Burgess even states that his task is "to help the pictures." Together, words and pictures make this the most successful of the many books that try to represent the "felt quality" of Shakespeare's world. Besides all the known portraits of the poet, we see the landmarks of his Stratford and London and some fine illustrations of Elizabethan life. Even Burgess' prose, with its puns and improvisation, suggests the style of an Elizabethan pamphleteer.

Details aside, the entire book gives a plausible picture of Shakespeare's life and world. Born in modest circumstances, making a name for himself through his wit, Shakespeare must have been something like Burgess' image of him. He was a busy, probably overworked writer with no romantic illusions about poverty. The evidence suggests a concern for "making it" and this ambition was realized in perfectly bourgeois, social (as well as artistic) terms. Himself a popular and prolific writer, Burgess is well qualified, to make the most of his insight. He makes us remember what the poetry tempts us to forget, that William Shakespeare was (like us) a man, situated in history, working against time and (unlike us) transcending them both.



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HOW ISRAELIS SPEND THEIR LEISURE TIME

By Eve Brayer

IF you have a college degree, you are more likely to be a theatre and concert-lover, a frequent reader of magazines and an ardent sports fan, are active in social, non-profit organizations, seldom go to a synagogue, and play chess and/or do crossword puzzles. This is what the Hebrew University's Communications Institute and the Institute of Applied Social Research found in a study of Israel leisure-time activity they did for the Ministry of Education and Culture, whose findings have been published in a pamphlet titled "Tarbut Yisrael (Israel Culture) 1970."

The study finds that Israelis work a daily "average" of 3 hours and 55 minutes (less than other industrial nations), sleep and rest for approximately 8½ hours, are occupied with their families and personal details for over 4½ hours, eat for nearly 2 hours, and have leisure time of a little over 4 hours. In this schedule, they resemble far more the West European countries and the U.S. than they do Eastern Europe and the Soviet Union.

Leisure time can be spent at home and out. At-home activities include mainly reading a newspaper (to which the Israeli devoted an average of half an hour daily), listening to the radio (¾ of an hour), and watching television. Out-of-home activities are the cinema, theatre, concerts, nightclubs, discotheques, and just plain walking. The study reports that about 80 per cent of Israelis who live in the four major cities go out at least once a week. The cinemas capture the largest audience — 40 per cent go at least once a week to see a movie, which will probably be a musical, a melodrama, or a comedy.

But 47 per cent of the total population read at least one book per month, and 15 per cent see a play a month — among the highest percentages in the world.

The study comes to the conclusion that differences in education have an influence on people's consumption of time that far outweighs the influences of differences in ethnic background. In other words, chances are far greater that a young Israeli who came from Iraq eight years ago and now has a B.A. will behave like an Israeli whose grandparents came from Germany and also has a B.A., rather than like other Israelis of Iraqi origin with less formal education.

People with higher education work nearly 5¾ hours, as against less than 2½ hours for those with no formal education at all, and the above-mentioned overall average of 3 hrs. 55 min. — but they also play more. They make use of over 5½ hours of leisure per day (compare that to 2½ for those with no formal education and 4 hours for the average). The study suggests that more education, which broadens the tastes of a person and leads him to more variegated activities, also increases his ability to earn the money to finance these new activities.

The youngest age group (18-24 years) works less and plays more than the average. This group spends the least time of all in reading newspapers, and the oldest group (65+) the most time. The latter also works more than 3 hours a day — less than the national average, but surprisingly much in view of their age and the fact that they all receive pensions.

Of those who termed themselves "religious," 55 per cent lacked formal general education of any sort. The percentage of religious decreases as the level of education increases, until there are only eight per cent of religious Jews among those who have college degrees.

The "religious" people surveyed work 3½ hours a day (25 minutes less than the average), spend less time on newspapers, radio, television and at the theatre, cinemas, concerts, etc., and more on family and personal activities.

Post-1967 economics

THE ECONOMIC IMPACT OF THE SIX DAY WAR IN ISRAEL, THE OCCUPIED TERRITORIES, EGYPT AND JORDAN, by Eliyahu Kanovsky. New York, Praeger. 451 pp.

Reviewed by Moshe Ater

ONE would have expected a book of this nature to be written by an Israeli economist, not by an American professor. (The author, once a member of Kibbutz Kfar Darom, is Associate Professor of Economics at the State University of New York at Stonybrook and has previously published "The Economy of the Israeli Kibbutz," Harvard University Press, 1966.) But as local experts obviously are preoccupied with other issues, one should be grateful for Prof. Kanovsky's diligence and unbiased approach, which have enabled him to present a realistic picture, full of data and details, accompanied by apt comment.

"Politico-military analysts of the Middle East situation often refer to the economic aspects of the conflict... More careful examination of the data... convinced me that... errors are... prevalent," the author says in his preface. As regards Israel, the pre-war economic slowdown is usually ignored, though it had an important impact on this country's post-war economic policies, in particular on the massive defence programme. Little attention is also paid to the progress of economic integration of the administered areas.

As regards the adjacent countries, the author also has interesting things to say. His critical assessment of Egypt's over-ambitious 1960-1965 Five Year Plan, and of her bureaucracy problem, ("added new dimensions" by Nasser's state-socialist regime) is worth reading. As regards Jordan — he takes to task all the experts who maintain that Hussein's kingdom is not a viable entity without the West Bank. The statistics he quotes plainly show that Trans-Jordan has easily overcome the economic shock caused by the severance of the territories she had occupied west of the Jordan during 1948-1967, and has been booming as never before due to the high level of military spending financed by foreign aid. One may doubt whether the bloody events of last September have brought a change in this respect.

On one point, however, the book is somewhat out of touch with reality: in considering Israel's pressing economic problems and the policies recommended for solving them, the author relies heavily on the official long-term forecasts without realizing that these documents are used more for propaganda than for practical purposes. He also expects the nation's leadership to return as soon as possible to "the long-sought, and oft-postponed, goal of economic independence." In fact, it has just been all but officially written off.

On criticizing Africa

AFRICA IN ECLIPSE by Leonard Barnes. London, Victor Gollancz. 342 pp. £3.

Reviewed by Shalom Zausmer

IN 1962 Rene Dumont, a French agronomist and Africanist of distinction, made a devastating analysis of the ills besetting the new African states, in a book called "L'Afrique Noire est 'Mal Partie'" (later published in English as "False Start in Africa"). It soon achieved the status of a classic in its field. It showed again and again how selfishness and dishonesty typify so many of the new elites who took over the attitudes of their previous colonial establishments throughout former French West and Equatorial Africa. It also showed how the peasantry, which forms the bulk of the population, was almost inevitably left to stagnate. Because of Dumont's standing, and the fact that his criticism was so soundly based on facts, he left the reader depressed and uncomfortable.

But Dumont did not limit his criticism to a destructive monologue. The agronomist in him offered brilliant, down-to-earth solutions and argued convincingly that breakthroughs will be made by simple ploughs and donkey carts, not by air-conditioned offices and "prestige" projects, like monster dams; by leaders who have a minimum of elementary morality and are in touch with the countryside, not by Mercedes-hoarding, literary Sorbonne products longing for the lights of Paris.

By now much of the misplaced euphoria of Africa Independent has worn off. Dumont, a proven friend of Africa, was the first to forcefully spell out criticisms of Black Africa in public. Since then, others have taken it upon themselves to show Africans where they have gone wrong and how they may correct their errors. Books and articles have shown how poverty can turn money into the only value, and how this has caused in Africa and much of the so-called Third World a general collapse of morality. In the words of the Nigerian novelist, Chinua Achebe:

"... a regime which inspired the common saying that a man could only be sure of what he had put away safely in his gut, or... 'your chop, myself I chop, pulaver finish'."

The problems of new nation-states have also been the subject of a host of learned articles. African nations are in a sense not nations at all, but combinations of tribal and pre-national allegiances whose "nationalism" has been described by Professor Rupert Emerson as "a destination in prospect... (rather) than an achieved reality."

The book under review is devoted not only to a scathing criticism of corruption and what the author, Leonard Barnes, calls "the African dependence complex," but also to an exposition of his theory that this is part of a gigantic NATO plot to seize Africa and divide it with Russia, so that, in effect, African independence will disappear.

And the book is full of crotchety generalizations of a disillusioned old man. His earlier work, "African Renaissance" (1969), was a more balanced and certainly more optimistic one, believing in "the latent genius of the African peoples."

In many ways the present work plots the decline of a once-serious political journalist more than it tells us about Africa. Europe has disappointed him, the world has disappointed him. The global framework within which he would have us study Africa's predicament is deeply pessimistic. Man in general has sold his soul to the devil and lost all humane understanding. He has abandoned his efforts to "identify evolutionary goals," or no longer minds whether he moves towards or away from these. The "haves," by not giving ready large-scale interest-free aid to the "have-nots," in effect wage war on the "Third World." NATO is singled out for guilt. Barnes is oddly reticent about Russia, whereas the U.S. and each of the ex-colonial powers are all given the blanket label of NATO throughout — a suspect term because of its cheap emotive referrent.

For one who claims to have Africa's interests so much at heart, it is strange that Barnes does not appear to have heard of a little manual brought out by the Science Publishing House of Moscow on how to subvert regimes and overthrow governments in Africa. Its innocent-sounding title is "The Political Parties of Africa," and it is edited by V.G. Solodovnikov.

The author also has the habit of not giving the sources of the facts and figures he cites as proof of his allegations. And there are some strange outbursts, e.g.:

"France and Britain (in 1939), dazzled still by the triumphs of World War I, ceased a-whoring after appeasement, and as in 1914 succumbed to the allurements of a general conflagration."

Consider the outrageous metaphor, and consider also:

"Because African communities suffer from underdevelopment, the contemporary typo-African is a proto-human whose psychosocial evolution has been arrested at a preliminary stage. Because Nato communities are denatured by overdevelopment, the contemporary type-European is an ex-human who, by overshooting his mark, has regressed into sub-humanity. Having squandered his civilized inheritance, he has lost both motive and aptitude for conducting Africans on to the higher ground he has himself deserted."

"White Man's Burden," 1970s-style?

But between the brambles and the briars of this kind of 19th-century nonsense, we come to clearings and well-tended plots of fairly sound judgment and some relevant political analysis.

The book traces the vicissitudes of independence in Congo with, as noted, some very hard words for NATO (principally U.S. and Belgian mining interests) activity against peasant "revolutionary forces." Britain's role is dealt with in a long discussion of the Moslem-British annihilation of Biafra, which played right into Soviet hands. Some comments are also made on the war in Southern Sudan, where Soviet-supported Sudanese Arabs are carrying out a policy of genocide against the non-Moslem Black southerners. French — or "francophone" — Africa comes in for some of the bitterest criticism of all.

Then there are some general chapters on Africa's malaise, such as: The Half-Baked State; The Theft Economy; The Dependence Complex. Finally there is a curious epilogue consisting of a dramatic confrontation between Julius Nyerere, President of Tanzania, and Prometheus, in which Zeus is reincarnated as "theNATOzeus... degenerate successor," says Prometheus, "to my ancient torturer, hard, shallow-pated ruler of your world... who blindly goes about to crush your little remnant." Prometheus is presumably none other than Leonard Barnes. The language is highly dramatic and rhetorical, which gives the author full scope for his strong poetic bent, which otherwise falls oddly across his quasi-scientific political analysis.

One of the most interesting and more enlightening chapters deals with the economic mess into which Africa's Development Decade has stumbled. More's the pity, then, that Leonard Barnes so discredits himself by his petulance and generalizations which simply sweep everything before them. In going into the economics of neo-colonialism, the cruelly short repayment periods demanded on some kinds of aid, the evil temptations of the availability of contractor-finance and the bribing of one's way to the head of the queue, we are first told of the "dependence complex."

"If an African is disappointed of the dash or rake-off he expects, not only does he refuse to do business, he also displays enmity and hatred. If he receives spontaneous kindness... he feels no gratitude. He asks for all kinds of further gifts as well."

Now this is simply another version of the "ungrateful kaffir" theory of bigoted White supremacists in South Africa and Rhodesia: "Give them a finger and they want the whole bloody hand." Barnes explains the phenomenon of ingratitude in a plausible way. It is related directly to a dependence relationship which excludes gratitude since it excludes autonomy. Only those with a measure of true independence and self-respect can be truly grateful. But to take this reasonable explanation and apply it totally to international relations makes for a dubious thesis indeed.

Barnes ties this complex to African ancestor-worship, which presupposes that responsibility is never personal since it resides in the ancestors. Furthermore, kinship solidarity also means dependence, both for the net of kindred, cadging upon the successful member who has "made it" in the modern sector, and the member who needs his kin-group for prestige and power. The Homeric ethic, "Our pride is to make ourselves better men than our fathers," calls for an emphasis on individuality and implies impiety towards the ancestors. Thus, according to Barnes, all Africans are careless about the need for improvement and lack this vital source of spiritual growth and social advance.

Now all this may well apply to Africans more than it does to Englishmen steeped in the Protestant achievement ethic. It doubtless applies to *some* Africans in positions of authority. But whatever truths are contained in the assertions of the author — and there are several — they are quite lost in his objectionable tone and temper. He discredits himself as a serious political commentator by using the racialist's weapon of stamping an entire people/nation/"race" with a single label. This produces words devoid of meaning. For example, what on earth is "the African self-complacency"?, or "the dark corners of the African mind"? Or this gem: "It is normal for Africans to lose their heads (when initiative is required)." Or: "The devout attachment of Africans, however *bien blanchis* they may appear to be, to magical beliefs"... is the source of their failures, but not, apparently, for the millions of Europeans who, for example, flock to the miracle waters of Lourdes. This is on a par with "cheating Jew," or "smelly Arab."

There is much unpalatable truth about the failures of African political, social and economic development, but the writer hardly discusses the credit side and thereby distorts the perspective. Although he does have some kind words for the peasant rebellions in Angola, Mozambique, "Portuguese" Guinea and Southern Sudan, Tanzania, too, comes in for praise as an instance of an honest attempt at rural development.

What is really so sad about this book is that a once-serious writer, who in the 1930s exposed racial discrimination in South Africa ("Caliban in Africa," 1936), has become over-emotional and one-sided to the point of racialism. He is no longer playing the unpopular but necessary role of candid friend. He is for the most part a hostile, biased critic, though the book is sometimes interesting in spite of itself.

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Books in Brief

The aches of America

RONALD Segal's book, AMERICA'S RECEDING FUTURE (Harmondsworth, Penguin-Pelican, 323 pp., 9s.), is worthwhile not so much for its erudite virtues as for the social grievances that it voices. For what the book lacks in objectivity and scholarliness it makes up in sharpening the very aches and pains which many Americans would like to assuage.

The average American, for Segal, himself a South African Jew living in "exile" in London, is a sad, nervous, grasping speck of insignificance in a society that proclaims its devotion to the individual but instead has become a civilization of consumption, of exploitation, and of a mentality that condones — even propagates — violence. He draws these conclusions from his observations of two cities, Dallas and Los Angeles. He goes on to trace briefly the economic history of the U.S., a history that, in his opinion, has made a mockery of the Constitutional promises of 1789, and he ends with a perusal of the recent developments in the liberation of the Negro.

Much of the generalizations contained in the book lack economic and historical foundations, and much of what is "true" is tainted by the author's tendentiousness. However, the author, significantly, agrees that most Americans possess a degree of freedom unobtainable anywhere else. But he then goes on to ask: What do they do with this freedom? According to what values do they live? Are they fully conscious of the potential that accompanies such a measure of freedom? He answers that this potential remains dormant, while most Americans are bewildered, neurotic consumers aware that something — they don't know exactly what — is wrong with their lives. It is in asking and answering these questions that Segal is most relevant and to the point. *EVE BRAYER*

An American critic

FIFTY essays of poet-short-story-writer-critic Delmore Schwartz (1913-1966) are for the first time collected by two of Schwartz' former colleagues at Syracuse University, in **SELECTED ESSAYS OF DELMORE SCHWARTZ**, edited by Donald Dike and David Zucker (University of Chicago Press, 500 pp., $10). In an Appreciation, critic Dwight Macdonald notes that Schwartz and James Agee were friends, a comment enhanced by the criticism itself, which is similar to Agee's popular reviews — well-written, informative, rarely harsh, always trying to point out the positive elements of a work. The topics range from Thomas Hardy's poetry to reviews of a Marilyn Monroe movie; from T. S. Eliot's critical dictatorship to the Classics Comic book series. The tone is subdued, the humour wry ("And it is certainly fanciful to suppose that the day is swiftly approaching when one human being says to another: 'Have you read Hamlet?' and is answered: 'No, but I seen the comic book edition'."). None of the essays seems particularly "memorable" as are many of Virginia Wolff's or Edmund Wilson's criticisms, but all are competent and informative, about both the subject and the brilliant poet-author himself. A good book for savouring a little at a time. *CURTIS ARNSON*

ISRAEL FOR THE UNINITIATED

LA REVOLTE JUIVE (The Jewish Revolt) by Ya'acov Tsur. Paris, Plon. 279 pp.
MOI JUIVE PALESTINIEN (I am a Palestinian Jew) by Claude Ranel. Paris, Robert Lafont. 181 pp.

Reviewed by Meron Medzini

THE relations of Zionism and Israel with France have undergone many vicissitudes. At present they have sunk to a low ebb on the official plane, but they seem to continue to flourish on the people-to-people level. Many people seem to have forgotten that Herzl became a Zionist — the founder of political Zionism as we know it — in reaction to French anti-Semitism in Paris at the time of the Dreyfus affair, and that until the early 1950s France was not a friend of Israel. One man who did much to change this situation was Ya'acov Tsur, our Ambassador in Paris from 1953 to 1959. His role in those days has not yet been given due recognition, because his contribution was not limited only to the formal intellectuals of France. It is to them, and to the more skeptical among them, that this, his latest book, is directed.

Mr. Tsur proves that Zionist history is exciting and at times fascinating, and not the dull and repugnant subject that our schools have made it. He shows how leading scientists, writers, lawyers and philosophers — men who cannot be called "mere" romantics — made the Zionist movement what it was and changed the fortunes of the Jewish people. Having witnessed many and participated in some of the great events in Jewish history in the past 50 years, Mr. Tsur writes his history of Zionism in a highly personal tone. He recalls the outpouring of emotion when the news of the Balfour Declaration reached his home-town in Russia. He was in Jerusalem when Israel was established, and in Paris at the height of the French-Israel entente.

Rational exposition

Reading this book, one can realize why Mr. Tsur was invited so often by General de Gaulle, when the latter was out of office, to explain Israel, Zionism and the Jews themselves to him. Indeed, this book, which does not lack sentimentality, is also a highly rational exposition of our history in the last two generations. There are no new or revealing interpretations, but the book is also a highly rational exposition of the meaning of the Jewish revolution — that movement which led a people scattered and persecuted for 19 centuries to return home, re-establish their statehood and make it flourish — to fight wars and win them, to challenge great powers and have their voice heard.

Few Israelis know France as Mr. Tsur does, having studied in that country and lived there for many years. He appeals both to the incisive and logical French mind and to the sense of fairness and decency which has also characterized France. This book will be read with profit by the younger generation in France, who view Zionism in terms of anti-imperialist, anti-colonialist slogans.

* * *

THIS French younger generation will also profit from reading Claude Ranel's exposition of his views on present-day Israel and on what it feels like to be a "Palestinian Jew." It is interesting to note that few writers, including the Israel-born, have tried to argue with local Arab intellectuals and their supporters abroad on the basis of their being "Palestinian Jews." Ranel, French-born journalist living in Jerusalem, has undertaken this task, and even though the book's title is the invention of the publisher, the author has succeeded in conveying the meaning of living in Israel after the Six Day War. He dwells on the past, both Jewish and Arab, and on present-day Jewish and Arab thinking, and devotes a section to the benefits of peace.

He tells his French readers of the dishonourable role some of them played under the Nazi occupation. He stresses the theme of survival as a major motif of Jews generally and Israelis particularly. He elaborates on the place of the Diaspora in Jewish history and tries to explain what makes the Jews so different from other peoples.

These two books are an important contribution to the growing body of literature on Israel and Zionism in French. There are many people in Israel who would benefit from reading them if they were translated into Hebrew. In any case, they should be read not only by French Gentiles but also by French-speaking Jews everywhere — in Israel, too — many of whom have not been fully aware of the tremendous force which propelled Zionism from an idea to a state which considers that it has a universal mission.

YA'ACOV TSUR

Dr. Medzini is Lecturer in International Relations at the Hebrew University.

A German journalist's view of Israel

REPORT AUS ISRAEL: Korrespondent zwischen Kolchos und Kibbutz (Report from Israel: Correspondent between Kolkhoz and Kibbutz) by Heinz Schewe. Berlin, Ullstein. 172 pp. IL4.80.

Reviewed by Eric Gottgetreu

HEINZ Schewe, the German journalist who spent three years in Israel as representative of "Die Welt," was impressed by the Israel Defence Forces — not because of its efficiency in warfare, but because of its efficiency in "peacefare" and in human relations. The book under review reflects many other important aspects of Israeli life, but Schewe obviously comes to the conclusion that the Israel military is a clear mirror of its most prominent features.

Being an experienced reporter (he had previously served for 10 years in Moscow), he is always on the lookout for colour and direct quotes. On the problem of Israeli soldiering he got the following reply from Professor Yigael Yadin when he asked him about the spirit of the new generation:

"It is not a generation of militarists. They don't hate their enemies. When I was Israel's Chief of Staff in 1950, I had great difficulties in getting young people to join the (regular) army. Most of them wanted to go back to their farms. They are no Spartans and no Prussians. They love Brahms and Bach and the Beatles. It is a youth formed by the tasks that had to be done. It is a generation without complexes."

Schewe's own observations seem to confirm the uncomplicatedness of most of Israel's youth. He says drily: "Even the students are relatively peaceful." The examples he gives to prove his point, as well as many other of his observations, will give much food for thought to future historians — a sign of a good reporter.

Since Schewe compiled his book, he has returned to Europe to become his paper's special representative to seven countries of South-east Europe, based in Vienna. He plans, however, to return to Israel at least once a year.

An outstanding study of Hassidism

THE ROMANCE OF HASSIDIM by Jacob S. Minkin. New York, Powers and Roth. 398 pp. $2.50.

Reviewed by Neal Rose

THE re-publication of "The Romance of Hassidism," first published in 1935, is a welcome addition to current Judaica. This book remains the most important one-volume study of Hassidism. Its author has combined scholarship and good writing to produce a very readable book.

Minkin begins by giving the reader a short history of Jewish mysticism. He starts with the biblical period and works his way up to the mystics of Safad and the mysticism "gone wild" of Sabbatai Zvi. By so doing he reminds his reader that Hassidism is very much part of a very old stream within Jewish history.

In a relatively small space, the author gives a good picture of the socio-economic havoc surrounding the rise of Hassidism. We learn that this 18th-century mystical movement began when Eastern European Jewry was subjected to the terrible pogroms of the Cossacks. We also learn of the rise and fall of the "Messiah" Sabbatai Zvi. The reader understands the great hope represented by Sabbatianism and also the intense pain inflicted upon Jewry when the self-proclaimed "Messiah" defected to Islam.

The book singles out certain of the "founding fathers" of Hassidism. We learn about its chief founder, Rabbi Israel, son of Eliezer, better known as "Master of the Good Name" (Ba'al Shem Tov); its chief organizer, Rabbi Dov Ber, the Maggid (Preacher) of Mezritch; one of its major theorists, Rabbi Jacob Joseph of Polna. Chapters are also devoted to Rabbi Levi Yitzhak Derbaremdiger (Compassionate One) of Berditchev; to Rabbi Shneur Zalman of Ladi, the founder of the "intellectual Hassidism" (Habad, or Lubavitch); and to the Ba'al Shem Tov's great-grandson, the poet and rebel Rabbi Nahman of Bratslav.

Missing from the list is Rabbi Elimelech of Lizhensk whose book, "Noam Elimelech," is the single most important volume on the doctrine of Zaddik (Hassidic holy man). Rabbi Elimelech's absence may be due to the author's strong conviction that the doctrine of Zaddik was the seed of the decline of Hassidism. This doctrine proclaims a class of men whose souls are set apart from the rest of mankind due to their closeness to the Divine Source, their soul-stuff allowing them to mediate between God and man. These charismatic Zaddikim are the real leaders of Hassidic communities. While Minkin concedes that there were "good Zaddikim," he sees them as having become "vipers that sucked the blood of... Hassidism." Be that as it may, the book would have been more complete with a discussion of Rabbi Elimelech and his doctrine.

The chapter on "The Life of the Hassid" will give a newcomer to the subject much information on the sociology of the Hassidic community. Minkin also treats the influence of Hassidism on the general Jewish community. He points to the rise of "neo-Hassidism" in two forms. One is the literary "neo-Hassidism" of a long list of modern Yiddish and Hebrew writers who deal with Hassidic motifs and personalities. All of these, writes Minkin, were "men of genius and poetic insight, who extended the domain of Hassidism and made it world wide." The second variety of "neo-Hassidism," according to Minkin, is that epitomized by Martin Buber. Buber saw in Hassidism not only a great literary treasure but also a bastion of spiritual and religious genius that was very much needed by 20th-century man. Minkin points out that even Christian theologians and historians were becoming aware of Hassidism and mentions the valuable study done by Torsten Ysander on this subject (1938). Needless to say, Christians — and non-Jews generally — have shown even greater interest in Hassidism since the book's original publication, due mostly to Buber's work.

Here I must note that the book's age does show. First, the title includes the word "romance," and Minkin often tends to romanticize his subject. This tendency has, to a large degree, been corrected by more recent scholarship. Studies in the field have added knowledge concerning hitherto unknown matters e.g., the historicity of one Rabbi Adam who figures in the life of the Ba'al Shem Tov. Minkin writes him off as a fictious character, whereas Gershom Scholem has made a good case for a real Rabbi Adam (in his "Major Trends in Jewish Mysticism").

Minkin's damnation of the Zaddik must be reconsidered on many levels, such as the psycho-dynamics of the Zaddik as therapist (see a recent study by Zalman Schachter on this hitherto undiscussed aspect of Zaddikism).

Finally, although Minkin and other writers discuss the "decline of Hassidism," no one has really defined what this means. Those who make such pronouncements have usually shown themselves to be tinged by the Haskala's polemic against Hassidism.

For all that, Minkin has proved his erudition in both Jewish and general learning. His knowledge of world literature and general mysticism help to illuminate his subject matter. The book's footnotes and bibliography will be of great help to the student and the scholar, and will be no hindrance to the general reader.

Mexico's ambassadress indicates her country's aim to liberate women

By Catherine Rosenheimer

TEL AVIV.— WHEN Rosario Castellanos, Mexico's new Ambassadress to Israel, arrived here in March to take up her appointment, she was invited to a reception at the home of a distinguished fellow ambassador. "Do you play golf?" she was asked, to which she replied, "I'm afraid not." "Bridge then?" Her reply was also in the negative. "I could see that he was clearly wondering what I was going to do with my time in a post involving no political problems and with very limited commercial aspects," said Mrs. Castellanos with a laugh when we met last week.

Not having enough to do is far from being one of her problems. A distinguished journalist, poet, writer and university lecturer in her country—all of them unusual achievements for a Mexican woman—she is to combine her diplomatic post here with a lectureship at the Hebrew University's department of Latin American studies, teaching Mexican literature to post-graduate students; in addition to this she is still finding the time to contribute twice-weekly articles to the paper for which she works in Mexico, "Excelsior," not to speak of her additional job as mother to a lively 10-year-old son.

Mrs. Castellanos' interview with *The Jerusalem Post* was an informal one, refreshingly free of diplomatic protocol; the attractive 47-year-old Mexican Ambassadress, holder of a Masters degree in philosophy, is an authority not only on Mexican literature but also on the subject of Mexican Indians' status and condition. In addition to this she is a leading advocate for the liberation of Mexican women, apparently an important factor in the Mexican government's decision to appoint her as Ambassador to Israel.

No one, she says, could have been more surprised at the appointment than she. "My first visit to Israel was last December — as a journalist. I was delighted with the informality and open atmosphere of the country and its people, the ease with which the visitor could participate in all aspects. I continued afterwards to Paris, and was struck by the contrast: there I felt totally isolated and that everything was shielded from me. A week after my return to Mexico I was called to the Foreign Office and asked — literally out of the blue — if I was prepared to return to Israel as Mexican Ambassador.

"My reaction was 'Why me?' — 'Why Israel?' and 'What were my duties to be?'" Her queries were answered. Primarily, the Mexican Government wishes to encourage the liberation and emancipation of women.

Legal rights

"In our country women have full legal rights — but rarely exert them," explains Mrs. Castellanos. Unlike the U.S., there is far from being a women's liberation movement — quite the contrary. You might say there is a kind of hypocrisy: women do work in the universities, in factories and in offices. At the same time they fear the social response to free behaviour and speech which is firmly rejected by our traditional Spanish society. Regardless of what sort of work the woman is engaged in outside her home, she is expected to fulfil the traditional role of wife and mother in the home and in society, never expected to voice independent opinions."

As to her question "Why Israel?" she was told that the country is a prime example of one where women are in key positions; one where the Prime Minister herself is a woman, in a vital role and yet maintaining warmth and femininity: an admirable example for the Mexican woman. Mrs. Castellanos' duties were defined as being primarily in cultural aspects, since commercial links between Mexico and Israel are of relatively minor importance, while cultural exchange possibilities are very wide.

She is interested in promoting Mexican art in Israel, in organizing exchanges of lecturers between the two countries—"and you might say that my own teaching at the Hebrew University is a kind of cultural exchange." She adds that she could not be more delighted at being here and that her first five months have served to confirm her initial impressions of a very warm, kind people. Even as a diplomat, she finds life here pleasantly informal.

Asked whether she did not find her combined roles of Ambassador and journalist presenting her with conflicting interests, she explains: "I do not write about political matters—my articles are written more from the point of view of a tourist here—my impressions, discoveries."

Poetry

Rosario Castellanos published her first book of poetry in 1948; she describes her poetry as "on abstract themes — often death, solitude, destiny, very much in the style of the Mexican poets Neruda and Vallejo." Subsequently she wrote and published two novels, one of which, "The Nine Guardians," was translated into English, French and German. The background is that of the Mexican Indians in Southern Mexico, set in her home-town of Chipas, much of it autobiographical. "I wrote the book at a critical moment in Mexico, at a time when the President tried to bring about agrarian reform, dividing the land amongst the Indian workers rather than the feudal system (common in all Latin American countries) dating back to the Spanish middle ages. The policy was successful — but its proposal raised high hopes among the Indians and caused a very uneasy time."

She describes her own family as landowners — a "fairly ordinary background," traditional and strictly Catholic. "My own upbringing was exceptional in that I received an excellent education, largely due to my mother's encouragement."

Mexican Indians

Mrs. Castellanos, who is very familiar with the problems of the Mexican Indians, feels that their situation and absorption problems can perhaps be compared up to a point with that of the oriental immigrants in Israel — but not by any means, she stresses, with the racial problems of the U.S. "It is not a matter of racial superiority — being Indian is only a cultural problem. If an Indian can acquire the national Mexican culture there are no barriers for him — but it is admittedly not easy for him to obtain higher education."

(She notes that one of Mexico's most popular Presidents and a national hero — President Juarez — was himself an Indian and in power at the time of the French and Austrian invasion of Mexico in the last century.)

She is active in the Instituto Nacional Indigenista — an institution dedicated to solving the problems of the Indians. State elementary education has been instituted for all Mexicans — but, she says, Indian children often start work very young and are not sent to school at all — there is also a language problem, with some 67 different dialects among the Mexican Indians.

The Institute is now working towards the establishment of special schools for Indians as well as improvements on social and welfare matters.

"One specific problem which of course you do not have here is the matter of lack of national religion: most Mexicans follow the Spanish-style Catholicism, whereas the Indians have superstitious and magical beliefs, and no concept of the scientific way of the world. Israel's immigrants have at least some common traditions: the relationship between the Spanish conquerors of Mexico and the Indians began their history as one of enmity, with a tradition of Indian slavery. Intermarriage is rare."

A truly emancipated woman, Rosario Castellanos freely admits, on the subject of religion, that she lost her faith in Catholicism at University. She had close contacts with the Jewish community in Mexico (some 30,000 Jews, mostly of Russian and Western European origins, many of them very integrated) since a very close friend of hers was Director of the Mexican-Israeli Cultural Institute. She was invited to all Institute functions, often as guest speaker. "And, needless to say, I was overwhelmed with farewell parties given by my Jewish friends before I left."

On her first brief visit here, says Mrs. Castellanos, she saw a great deal of the country — "possibly more than I have managed to visit since I have been here officially. Now I am about to try and drive in Israel: if I can do that, I think you can say I am a success here!"

ROSARIO CASTELLANOS

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LIVING MEMORIAL TO A GREAT DOCTOR

Dr. HAIM SHEBA

ON the 30th day after the passing of Dr. Haim Sheba, a group of his old and close friends met at the home of Defence Minister Moshe Dayan to discuss suitable means to perpetuate his memory. The solution was simple: to make every effort to carry on the work — or rather works, for his scope ranged far and wide — he had initiated.

The final objective would be continuing to help the thousands who pass monthly through the 1,150-bed Tel Hashomer Hospital (now known as the Haim Sheba Medical Centre). Since Dr. Sheba started to build the hospital in 1953, an estimated 500,000 persons have been hospitalized there; hundreds of thousands more have received help in the out-patient clinics.

It was estimated that the Ministry of Health's budget for Tel Hashomer fell short by about IL1m. a year from keeping the hospital functioning at the same level as in Dr. Sheba's days. This sum was the minimum needed; but more was desired, since the hospital would have to continue to develop.

It was decided to establish the "Haim Sheba Medical Research Fund." The initial goal was IL10m. or $3m. since contributions are expected both from Israel and from abroad. Raising the money was turned over to Mrs. Ruth Dayan, who is chairman of the "Friends of Tel Hashomer."

The Board of Trustees consists of 39 outstanding persons; they come from (in addition to Israel) Iran, the U.S., France, Belgium, South Africa, Switzerland, England, and West Germany.

The income from the Fund, wisely invested, is expected to provide the IL1m. needed annually. What will the income be used for?

For equipment. When Dr. Sheba decided to build Tel Hashomer into one of the best hospitals in Israel he realized that this required equipment, and he set out to get it. His great personal charm, his ability to treat "both a person and a disease at the same time" — while running a hospital and engaging in research, brought a continuous stream of contributions.

He had an enormously "retentive" memory, and he would remember the names of patients — and their ailments — ten and twenty years after he had seen them. It was his policy — which Dr. Mordechai Shani, Acting Director of the hospital, is continuing — that the needs of the patients should be met before those of the staff. To this day, there is no air-conditioning unit in the office from which Dr. Sheba ran the hospital. "And my office will be the last room in this hospital to get one," he promised.

The income from the fund is also expected to help the staff. Dr. Sheba was always instrumental in helping his physicians to continue their advanced training; moreover, he was active in recruiting Israeli doctors, who had gone abroad for "advanced training," and who had little intention of returning to Israel in the near future, to return. He also enlisted foreign doctors to come to Israel to work.

(This reporter was once present in Dr. Sheba's office where he was introduced to a doctor from South Africa. Dr. Sheba explained: "I met him at the plane yesterday evening; I took him to the flat where I had already stocked the refrigerator. We had a little welcoming party, and today he is at work." Dr. Sheba continued: "If I was to wait for the authorities to do all this, this doctor would not be making his rounds in the wards today, but out fighting red tape for the next few weeks, or even months, until his patience exploded.")

The drive to collect money for the Fund will get a big send-off this October 2 when there will be an auction of works of art at the Defence Minister's home. But contributions are already flowing in to "Pavilion 85, Tel Hashomer, Ramat Gan." Many of them are small, of IL5 and IL10, reflecting the love of the thousands who passed through the hospital and feel a deep debt of gratitude.

MACABEE DEAN

LIFE IN GALILEE

By Hadassah Bat Haim

EMPTY HOUSE

THE sudden reduction of our household, which swelled during the holidays from its usual establishment of two to eleven, going up to fifteen persons on good (!) days, back to its regular standard of two has a subduing effect on us. Now we are rattling about in what seems a great empty barracks of a place, though it seemed modest enough in the spring. A breathless, almost holy hush pervades the premises.

There may be some discussion as to whether the smallest guest, now pushing two and a half, may stand up and be counted as a full unit. It is true that his small pipe was often lost among the stentorian tones of his elders, whose most frequent means of intercommunication is to open their mouths and bellow for each other.

Restored, each to our own sleeping quarters, our footsteps echo in what were up to now fully occupied dormitories. It is still an unaccustomed luxury to open a cupboard and not be deluged with the belongings of three or four other people who, in spite of repeated warnings, have brought trunks full of clothes designed to knock out the neighbours' eyes in Manchester, but still somewhat unsuitable in Nahariya.

We like having visitors, especially the kind that make their own beds and scrub the patio, but sheer weight of numbers has inhibited our ability to enjoy them individually. There have been adolescents whose moods have ranged from black despair — over the discovery of a spot — to exuberant effervescence — on receiving an invitation from youths equally callow but of the opposite sex. These have involved all of us in tremendous door slammings, thunderous accusations of misuse of hair rollers — mainly by their younger relatives who string them into fancy collars for the dog — passionate denunciations about missing garments and desperate appeals for help in the last minute repairs.

Catering has been complicated by the presence of the ultra orthodox, the semi-orthodox, the anti-orthodox but vegetarian, the weight watchers and those who don't fancy anything at the moment but are seized by an irresistible hunger as soon as everything has been cleared off the table. The resumption of our simple meals and mild discussions about whether to finish up the tomato at once or leave a half for tomorrow, is like the acting out of a dream.

Above all, the removal from all surfaces and resting places of collections of beach wraps, cameras, bathing trunks, paddles, water wings, raquets, blow-up furniture, buckets and spades, bikinis, guide books, sunglasses and packs of cards (brought to while away the rainy days) leaves us with vast areas of unused space which, though no doubt they will be swiftly filled up with our own rubbish, gives us momentarily the illusion of living in palatial magnitude. We feel that we will never again grumble about not having enough space.

Of course we love our guests and do not regard them as even remotely being a bother, but the ancient tale of the goat keeps obtruding itself into the mind. It would be even more effective told about eleven goats or ten goats and a kid.

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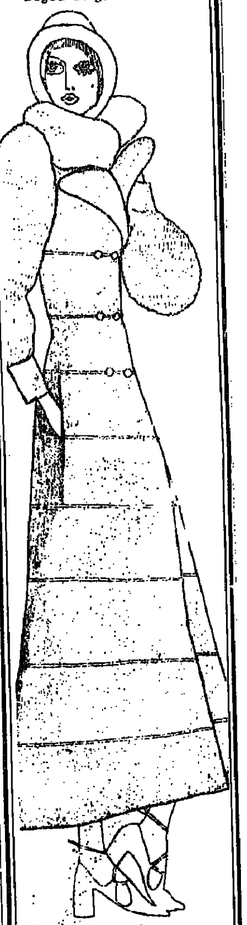

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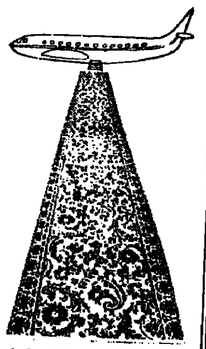

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By Macabee Dean
Jerusalem Post Reporter

WHEN Reading IV's huge towering chimney was built several years ago it was considered the best method of reducing pollution; today, in the light of newer facts, it would have been much better to have built a series of "lower" — but not low — chimneys.

This is stated by Professor (of Applied Mathematics) Ervin Rodin, of Washington University, St. Louis, who is now visiting Israel to arrange for the "First International Meeting on Pollution: Engineering and Scientific Solutions," which will take place in Tel Aviv from June 12 to 17, 1972. Dr. Rodin, who is chairman of the international meeting, as well as Director of the Society of Engineering Science, one of the sponsoring bodies, notes that it will be held immediately after an international conference in Sweden where top notch political leaders will discuss political cooperation in controlling pollution. In addition, there will be a third international convention, this one in Jerusalem, in the same month, on water pollution. The two Israeli conventions, he stresses, will be devoted to "practical solutions" to what he calls "environmental insults." As for Reading IV, the huge smoke stack does carry the poisonous smoke away, but the smoke does settle down after a short time, helping to create a blanket of "smog" which already covers Greater Tel Aviv.

Recently, General Electric in the U.S. came up with a much better solution. Instead of one huge stack, about half a dozen are built in a circle around the power plant (or plants). When all these stacks are functioning together, they create a huge updraft, which carries the smoke up in a "natural funnel or chimney" to a higher atmosphere where the smoke gradually disperses.

"Of course, this doesn't solve the problem of the pollution. The pollutants still remain, but they are high above the air which we breathe. Moreover, the pollutants gradually disperse in the atmosphere, thus preventing a highly concentrated poisonous smog which persons in the city must breathe."

But Dr. Rodin admits that it is both impracticable and costly to rebuild all the "Reading IVs" in the world. He has another solution: To place huge mirrors in space, about 80,000 kilometres high, with their rays focused on specific spots on earth according to controls radioed from the earth.

Such a mirror, which would be the size of "several football fields," would be composed of a thin metallic substance.

"Concentrating its rays, for example, on a spot near Tel Aviv, will increase the temperature of the spot where the rays strike by about five degrees centigrade." This is enough to create a "huge updraft" which would suck all the pollution out of a city and carry it aloft to the higher atmosphere. Incidentally, anybody walking into the "hot area" would not even be hurt, although he might be uncomfortably warm.

Clean in an hour

He estimates that such an updraft "could clean up a city in about half an hour." The beams of this mirror, which could be focused according to instructions from the ground, would move from city to city. "For example, in the morning it would start off in New York, and then move westwards, cleaning up city after city, until it reached Los Angeles."

Dr. Rodin, who was born in Hungary in 1932, and who was in Israel from 1949 to 1956 before going off to the U.S. for his university studies, has worked at NASA. He happened to discuss the project with Werner von Braun, the rocket expert. Mr. von Braun told him that "a similar project" was discussed in Germany during World War II. Only, the Nazi mirror, instead of cleaning up pollution, would have concentrated the sun's rays to such an extent that "it would have burned up the cities in England."

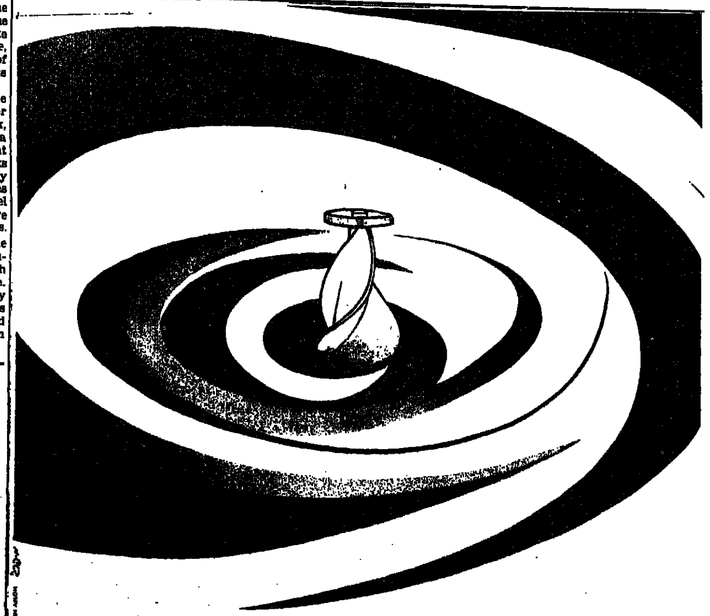
(Dr. Rodin recalls that the ancient Greeks devised such a mirror to burn up enemy ships.)

But, fortunately, the Germans never solved the problem of "putting their mirror into space." Today, placing such a mirror in space would cost about "one-tenth of a moon shot."

The mirror, Dr. Rodin says, would have a lot of other useful effects. "It can entice clouds to move in certain directions and when they are over a certain spot, the clouds can be seeded, and rain precipitated. I think that in 20-25 years we will see Israel having plenty of rain in the summer, just as well as the winter." Moreover, the mirror can influence "hurricanes" to change their direction. "They can be enticed out to sea where they can spend their fury without hurting anyone."

Such methods of controlling pollution, i.e., the mirror in space, will only be one of the solutions discussed next year in Tel Aviv. "And the solutions," stresses Prof. Rodin, "will be practical ones. Perhaps not this year, but surely the next."

Prof. ERVIN RODIN



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CATHERINE ROSENHEIMER, Post Fashion Reporter, reviews new collections (pages 30 and 31)

Canvas, khakis and denims in Beged Or's new Bis range

TEL AVIV. — A HIGH-ranking Chen officer recently reported, "All my friends abroad are begging me for an cast-off army uniform, offering to swap it for almost any piece of clothing I care to name, couture or otherwise!" She had, she added, firmly resisted all such offers — none the less what is known as the "Pop Army Look" is the great current "in" look in fashion, seemingly amongst militarists and anti-militarists alike — all are equal in the cause of fashion.

Even if army uniforms are unobtainable through regular Zahal channels, one leading Israeli manufacturer, always fast off the mark, is already producing authentic looking khaki outfits: made in Migdal Haemek and sporting the Beged Or trademark in place of the official army rank stripes.

The outfits: pants suits, button through military style coat dresses, safari jackets and skirts, are all part of the new Beged Or Bis range about to be launched on the local market; a range of styles in locally produced canvas, khakis, denims and even upholstery fabrics, retaining the renowned Beged Or cut and styling, designed to appeal to the young market and of course selling at prices a faction of those of post-devaluation local market costs of the regular leatherwear ranges.

At a fashion show of the latest Beged Or collection earlier this week, Managing Director Leslie Fulop was himself looking suavely elegant in a neutral canvas shirt jacketed suit — "didn't think the khaki was quite the thing for Tel Aviv," he explained with a smile, "though that's what I wear all the time at the factory."

More of the new styles in the budget collection included brushed denims with interesting overstitch detail, well-cut pants with straight or inverted V seams just above the knee — a nice detail repeated in the leather styles too.

The look for which Beged Or is far better known — not to speak of renowned — the luxury suede, leather, skin and fur-trimmed styles is up to usual fabulous form with plenty of innovations, plenty of play on the great blazer comeback.

Blazers in muted paisley print Japanese pigskin, blazers in steel blue suede, blazers galore, sleekly cut, sporting extra wide lapels, sailor collars squared off at the back. Blazers team with matching skirts, regular pants, "long" shorts, short "longs" — all with turn-ups at the bottom.

Pleated or A-line skirts are to be found in beautiful suede patchworks with diamond or *pied de poule* pattern, each section of the patchwork edged with zig-zagstitching. Red, white and blue or rust, steel blue and off white are the favourite colour combinations here.

There are new look Chanel length trench coats with deep inverted pleats down the back, contrast colour saddle stitching emphasizing all the subtle seaming, fabulous revivals of the toggle fronted Dr. Zhivago coat in black antelope trimmed all around in Persian lamb. Pigskin coats in various colours are topped by capes reaching nearly to the waist, another belted number in cowhide is "shaven" in random fashion so that the blonde skin contrasts with black and rust coloured furry patches.

There is a suit which Leslie Fulop, never at a loss for a name, laughingly terms the "Yachne look" — a brief, trim-fitting grey antelope jacket with a little knotted half belt at the back and matching midi skirt, curly grey fur spilling out at all edges and cuffs — and, he added confidentially, being produced by Beged Or as an exclusive under the name of a top Paris couture house.

Never low on news value, Beged Or styles are already featured in the Christmas catalogues of all the leading U.S. prestige stores while Tobé, the American "bible" of the fashion industry, is packed with Beged Or sketches in two recent issues, even going so far as to quote the latest Fulop leather terminology: "zevel" leather. Hebrew scholars may be raising their eyebrows at the new name: where fashion jargon is concerned its international context is in reference to a new sheeny leather which Leslie Fulop, when pressed for a more exact description, calls "in the *cuir sauvage* family — kind of a bastard leather really!"

Beged Or's midi pants are here to stay, turned-up and softly sueded with superbly detailed pigskin shirt-jacket. Note the deep back vent and huge pockets, with the new 'stitched-in' belt.

Introducing Mr. Beged Or, handsomely casual in cognac shiny nappa with both slip pockets and big envelope ones. Masculine detailing is combined with a cut designed to flow with the body.

Huge hound's-tooth pattern blares out red, white and navy blue in a textural threesome of suede, sueded calf and nappa leather. Zig-zag stitching enhances the effect, topped off by a smartly cut navy blue blazer in softest suede.

(Peter Herzog photos)

'Beged Or blues' in brushed denim, softer than you ever thought denim could be but every bit as strong. Note the seam above the knee, a success transferred from leather styles.

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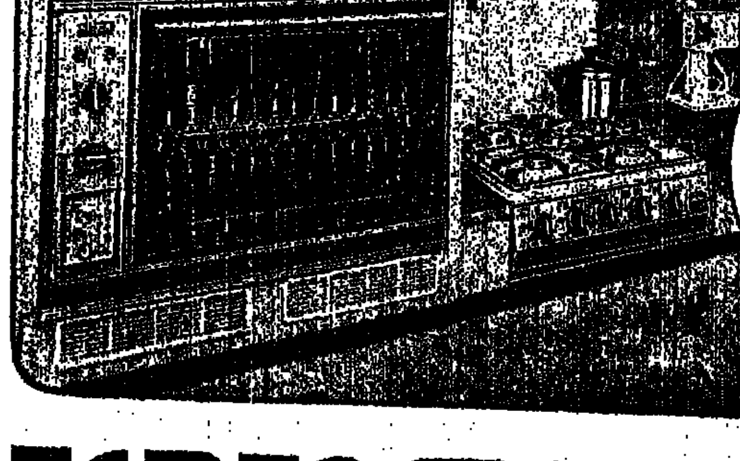

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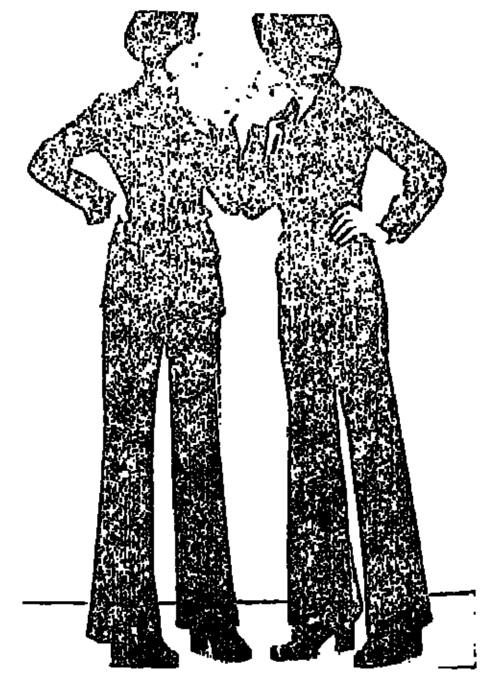
Pants by Judith's Creations: Tailored look for lightweight, all-wool tweeds. The cape top of the style at left is detachable. The second suit has slit pockets.

The blazer is back in a big way, sometimes with pleated skirts, sometimes with pants, as shown in the mix-and-match outfits shown above.



Military look seen in two khaki-coloured models in polyester jersey — one with a longer belted jacket, the other zipper trimmed and in the style of the WAF's.

Contrasting with the tailored, casual daytime look, two "femme fatale" maxis from Judith's Creations for the evening: one in clingy Arnel, the other stretch velvet.

(Peter Herzog photos)

Pants suits at popular prices

TEL AVIV.— THE "return to the age of civilization, an era where clothes are once again fashions" quoted by all leading couturiers and reliable fashion sources means, quite simply, that there are plenty of really wearable styles to be found in new autumn ready-to-wear collections.

Producers and retailers alike must be breathing deep sighs of relief, confident that simple, near-classic styles are a safe bet this coming winter, after several seasons of chancing their luck — and capital — when no one, from yarn producers all the way through the line, knew what the lengths would be, what the required quantities were.

Neither the harum-scarum gypsy styles and long trailing midis, nor for that matter the skimpiest of hot pants, are much in evidence at all anymore. Judith's Creations' newest collection for autumn-winter '71-'72, shown at a press preview at the Tel Aviv Hilton last week, was a good barometer of popular priced styles shortly to be available.

Military look

Air force blue, greys, khakis and paler sage greens ran right through the range. The pants suits shown here sum up the styling well: the military look with brief battledress jacket or longer belted one, the new patterned tweeds and cape top jackets and the blazer look contrasting plain facecloth jackets with bold tweed pants or vice-versa. A suitably topical description for a masculine styled pants suit in black and white pinstripes could qualify the description as the '30s style Mafia look — a double-breasted blazer jacket with exaggeratedly wide epaulettes, a new touch in the form of a more feminine slit and half belt at the back, and wide pants with turn ups modelled complete with a vivid scarlet shirt.

Belted shirtwaister

Some of the blazer jackets were teamed with trim, knee length pleated skirts while dresses—also more in evidence than for a long time — took a belted, shirtwaister appearance, and often had pleats. Fabrics used by Judith's Creations are 95% locally made — thus, they assure us, no need for price rises in the wake of devaluation.

Just a few of their maxi evening styles, slinky, clinging and often hooded, are made from brightly patterned imported Arnel fabrics— — and selling at about IL220 each.

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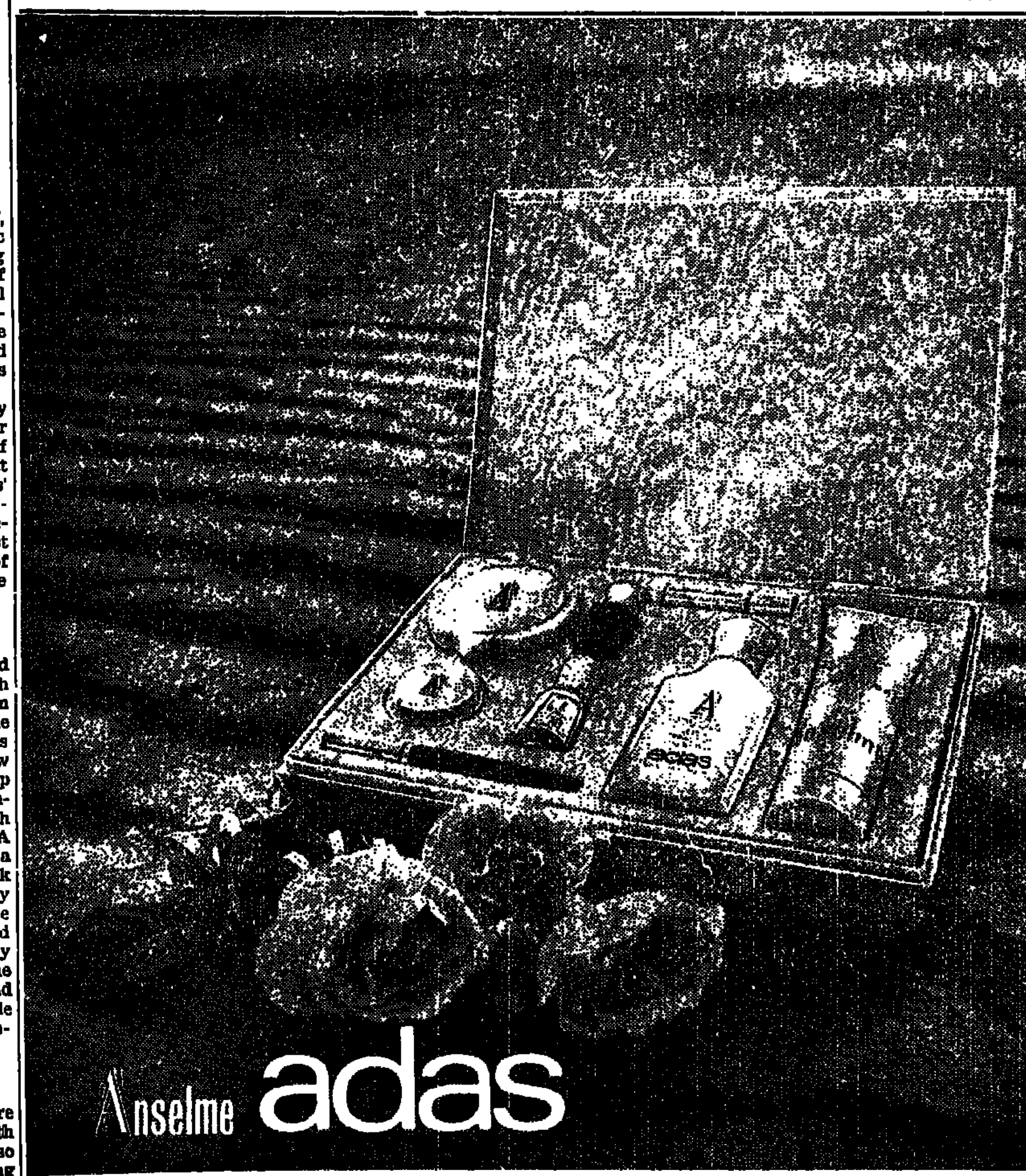

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